

THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

SATURDAY, JUNE 25, 1892.

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E. MAUNDIE THOMPSON, Principal Librarian and Secretary.
British Museum, June 15, 1892.

NINTH ORIENTAL CONGRESS, 1892.
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President—Prof. MAX MÜLLER.
All communications as to Papers and Membership to be addressed to the SECRETARIES, 22, Albemarle-street.
Tickets, 11; Ladies, 10s.
The Congress will be held September 5 to 12.
Prof. MAX MÜLLER's Address will be delivered on the Morning of Monday, September 5, and Mr. GLADSTONE'S at 3 P.M. on September 7.

MUSEUMS ASSOCIATION.
The ANNUAL MEETING of this Association will be held in MANCHESTER on July 5, 6, and 7.
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M. C. TAYLOR, Interim Secretary.
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THE library of Carlyle literature is growing inconveniently large, and several recent contributions to it could be very well dispensed with. Sir C. G. Duffy's book, however, is not of the number, and if there is more of the sort to be fished up, we need not grumble much at the net that holds it being weighted with such worthless items as fill most of the space in the second of the two volumes now before us.

There are no "last words of Thomas Carlyle" in this misnamed and unnecessary volume. In half of it is reprinted the poor attempt at a novel, entitled 'Wotton Reinfred,' with which Carlyle amused or distressed himself at some early and restless stage of his career as author, and which, if there was excuse for its being raked up and utilized as catchpenny padding for the magazine in which it was first published last year, certainly ought not to have been reproduced in volume form. It was an experiment in a line of work which the writer evidently found uncongenial to him before he had proceeded far, and which he therefore had the good sense to abandon. To bring the fragment now to light is almost as offensive as it would be to publish any washing bills or other private and insignificant "Carlyle remains" that may be preserved in manuscript. There is a little, but not much, more justification for the printing of Carlyle's notes—"thrown on paper, pen galloping," as he said—of an "excursion (futile enough) to Paris," made in the autumn of 1851. As he then met Thiers and other famous men, and jotted down his impressions of them, which are amusing if not important, they are, perhaps, worth reading. There are, moreover, a few interesting passages in the series of letters to Varnhagen von Ense, written between 1837 and 1857, which Herr Preuss has discovered in the Royal Library at Berlin, and which eke out a third of this volume. In one Carlyle, with his usual rough vigour, sketched John Austin in words quite as applicable to himself as to the friend he undertook to describe:—

"The man is faithful, vivacious, energetically, almost spasmodically laborious; but of an egoism which has, alas! proved too strong—which has made him unhealthy, unhappy; which, as I say, 'has eaten holes in the case of it.' Poor Austin,—a brave man too; but able to bring it no farther than hard isolated *Pedant-hood!*"

But really the most welcome portion of this book is the small collection of Mrs. Carlyle's letters given in the last fifteen pages. They are charming letters, addressed to a young German lady living in England, full of the rollicking humour and brusque kindness, the pretence of cynicism and scorn of conventionalities, which appear in all this clever woman's correspondence, and which have caused her to be misunderstood by some of her critics.

Other and no less characteristic letters of Mrs. Carlyle's, with many of her husband's, are printed in Sir C. G. Duffy's delightful volume, the main purpose of which—thankworthy in itself, and most satisfactorily achieved—is to show both husband and wife in a more amiable light than that in which Mr. Froude has chosen to exhibit them. Sir C. G. Duffy was an enthusiastic member of the Young Ireland party when, in 1845, he made Carlyle's acquaintance, and the friendship that at once sprang up lasted till the end of their lives. As he says:—

"It has been a personal pain to me in recent times to find among honourable and cultivated people a conviction that Carlyle was hard, selfish, and arrogant. I knew him intimately for more than an entire generation—as intimately as one who was twenty years his junior, and who regarded him with unaffected reverence as the man of most undoubted genius of his age, probably ever did. I saw him in all moods and under the most varied conditions, and often tried his impatient spirit by dissent from his cherished convictions, and I found him habitually serene and considerate, never, as so many have come to believe of his ordinary mood, arrogant or impatient of contradiction. I was engaged for nearly half the period in the conflict of Irish politics, which from his published writings one might suppose to be utterly intolerable to him; but the readers of these letters will find him taking a keen interest in every honest attempt to raise Ireland from her misery, reading constantly, and having sent after him, wherever he went, the journal which embodied the most determined resistance to misgovernment from Westminster, and throwing out friendly suggestions from time to time how the work, so far as he approved of it, might be more effectually done. This is the real Carlyle; a man of generous nature, sometimes disturbed on the surface by trifling troubles, but never diverted at heart from what he believed to be right and true."

Similar testimony is given in other parts of the book, and it comes with authority from one who travelled with Carlyle for weeks together, and was repeatedly, if not constantly, at variance with him on grave questions of politics. They were companions in the expedition described in the 'Reminiscences of my Irish Journey in 1849,' which were not published till 1882, and which Sir C. G. Duffy says ought not to have been published at all:—

"He left behind some hasty notes of his Irish journey, which have unhappily been published since his death. He gave them to his amanuensis soon after they were written; they passed through several hands, and finally reached a firm of publishers, who printed them, and

sent proofs to certain of Carlyle's friends for consideration. I recommended that the proposed volume should be suppressed, out of respect for his memory; but Mr. Froude, who could speak with more authority in the premises, was of opinion that the publishers were free to do what they pleased with what had become their property, and he saw no objection to their giving it to the world."

The detailed account that Sir C. G. Duffy gives of Carlyle's conduct and "conversations" certainly supports his assertion that the posthumous 'Reminiscences' did not truly express their writer's deliberate views. In 1850 Carlyle wrote thus to his fellow traveller:—

"Depend upon it, I have by no means forgotten poor old Ireland, nor the people that dwell there. A strange, ragged, still beauty is in my memory of Ireland; a country bare and waste, and poor, but noble nevertheless; poor souls, how kind and patient all the people too were with me and 'never minded' my sulky humours! From no human soul in Ireland that I can bethink me of did I get one unkind word or look. 'A kind of nobleman thrown into the poor-house (by whisky and other sins and misfortunes),' really this is in some sort the definition of poor Ireland; shall get out of the poor-house and cast away the sins and whiskies yet, if it please Heaven! I have told certain proud Yankees on occasion, 'Well, you have many dollars, immensities of bacon, molasses, and such like; but there never yet was a soul of you that could bring a *Coolun* out of it, much less *teach Europe Christianity* in old days; be patient with poor old Ireland, I tell you!' Ireland, it is to be hoped, will learn wisdom by experience at last; learn to know a lie from the truth a little when it hears it, and no more expend its breath and hope upon 'Mullaghmast Caps,' and the like Domdaniel-ware (authentic produce of the devil, however fine it looks); Ireland will cease to be a lie to itself, and gradually become a truth; every Irishman that does not lie to himself is helping her towards that!"

There is in this volume much entertaining anecdote and gossip about Jeffrey, Landor, Mill, Thackeray, Dickens, and others whom Sir C. G. Duffy met in his mentor's company, or heard of from him; but its chief value is in its illustrations of Carlyle's own and his wife's character, and of their home life and relations with one another. Here is part of a letter written by Mrs. Carlyle, soon after their first meeting, to the young rebel, then a law student in London:—

"When are you proposing, through the strength of Heaven, to break into open rebellion? I have sometimes thought that in a civil war I should possibly find my 'mission'—*moi!* But in these merely talking times, a poor woman knows not how to turn herself; especially if, like myself, she 'have a devil' always calling to her, 'March! march!' and bursting into infernal laughter when requested to be so good as specify whither. If you have not set a time for taking up arms, when at least are you coming again to 'eat terms' (whatever that may mean)? I feel what my husband would call 'a real, genuine, healthy desire' to pour out more tea for you."

And in these words Sir C. G. Duffy sums up his impressions of her:—

"I was in Ireland when the news reached me of Mrs. Carlyle's sudden death. There was none of her sex outside my own immediate kith and kin whose loss would have touched me so nearly. I had known her for thirty years, always gracious and cheerful, even when physical pain or social trouble disturbed her tranquillity. She was perhaps easily troubled, for she was

of the sensitive natures who expect more from life than it commonly yields. I verily believe her married life was as serene, sympathetic, and satisfying as those of ninety-nine out of a hundred of the exceptionally endowed classes who constitute Society. The greatly gifted are rarely content; they anticipate and desire something beyond their experience, and find troubles where to robust natures there would be none."

There is nothing but kindness in all Carlyle's letters, and some of the latest are very pathetic. In one dated December 12th, 1871, nine years before he died, he wrote:

"A week ago yesterday I entered on my seventy-seventh year. I am not worse in health than that means, nor can I brag of being much better. I do retain nearly complete soundness of organ, but the strength of everything is inevitably lessening every day; the son of Adam had to die, and if, like a tree, it is to be by the aid of time alone, one knows not whether that is not, perhaps, within certain limits, the less desirable way. But we have no choice left in the matter, and are surely bound to be thankful to be left on any tolerable terms in the Land of the Living and the Place of Hope. You ask me what I am doing, dear Duffy; I am verily doing nothing. Knotting up some thumbs of my life's web, gazing with more and more earnestness, and generally with love and tenderness rather than any worse feeling, into the eternity which can now be only a few steps ahead. I avoid all company except that of one or two close friends. Last winter I read most of my Goethe over again; reading a good book is, in fact, my most favourite employment. Even an intelligent book, by an honest-hearted man, is tolerable to me, and my best way of spending the evening."

Familiar Studies in Homer. By Agnes M. Clerke. (Longmans & Co.)

MISS CLERKE is already so well known as a specialist of no mean force in astronomy that, in taking up a book by her on Homeric archaeology, one is inclined to think of the mistake made by the proverbial cobbler when he attempted art criticism. Let us say at once that any such suspicion will be dispelled by reading a single chapter. Calliope is, after all, the sister of Urania, and both appear to have smiled with equal benignity on Miss Clerke's natal hour.

The title of the work is no doubt meant as a warning that it is not addressed to professional scholars, but we shall be surprised if it is not read by a good many even of these with more than a supercilious interest. Though the style may not be so correct and chastened as that to which they are accustomed, they will not fail to recognize the keen sympathy with nature, brute as well as human, which is not always the most obvious quality of those who would reveal to us the Homeric world. The 'Familiar Studies' have, in fact, the feminine element in the best sense; and the fact that women are now seriously putting their hands to humanizing the humanities is, perhaps, at the moment the most promising point in the outlook for the future of classical studies. It forms a powerful aid to the one thing needful—the recollection of the fact that philology is not a mere matter of grammar, but is in the largest sense a master-science, whose duty is to present to us the whole of ancient life, and to give archaeology its just place by the side of literature.

Miss Clerke's subject is Homeric *Realien*. A book of some 300 pages can naturally

touch only on a small part of these. Miss Clerke selects Homeric astronomy, zoology, and botany, Homeric meals, metals, and metallurgy, and discusses all with as much accuracy as vivacity. Though she makes no pretence of giving any very novel conclusions, her reading is wide enough to enable her to throw many fresh lights on the old problems. She is by no means content to make a mere abstract of the most obvious German text-books. Her scientific training has rendered her remarkably accurate in her facts. We can hardly point to a mistake, with the exception of her statement that the third horse of the Homeric chariot team "figures continually in Homeric engagements." If we mistake not, Miss Clerke would find it hard to point out more than two cases (Il. viii. 81 and xvi. 152). But it is a somewhat lively imagination which turns the modest κρόμμον set before Nestor and Machaon as "a relish to the draught" into "devouring a dozen or so of raw onions."

In matters of theory we should often differ from Miss Clerke, but always with respect. We must, however, take exception to her belief that "there seems no reason to question the validity of Mr. Robert Brown's interpretation of the word [Orion] by the Accadian *Ur-ana*, 'light of heaven.'" Assyriologists must first agree among themselves as to whether the supposed Accadian language existed at all, before any derivations from it can be considered as worth even a moment's attention. And Miss Clerke herself supplies the strongest reason for doubting this particular etymology; for she clearly shows that in no other case does the astronomy of Homer betray the least connexion with that of Mesopotamia. In the face of such a fact the phonetic resemblance of *Ur-ana* and Orion, or rather, to take the older form, *Oürion*, cannot have the least weight.

It is a pity that a writer in the current number of the *Edinburgh Review* had not the opportunity, as we gather from a note at the end of his article, of studying Miss Clerke before writing, or he might have thought twice before making the astonishing statement that "if κείανος in Homer does not stand for bronze, there is nothing that can." We suppose him to mean that, because χαλκός in one or two cases seems to mean copper, therefore it cannot mean bronze. If Miss Clerke's chapter does not convince him of the absurdity of such an assumption, he may be referred to Schrader and to the article *aes* in any Latin dictionary; if still obdurate, he must be left to rest in the extraordinary belief that, though the early Greeks were acquainted with both copper and bronze, they deliberately preferred the former for weapons and armour. Miss Clerke is fortunately too sensible to allow herself such vagaries. But she appears to go too far in the concession of a copper age preceding the bronze age in Greece. At all events, that theory cannot be supported from the facts at Hisarlik, as she holds; for in the oldest settlement there, which is still almost entirely in the stone age, the only metal found was bronze ('Schliemann's Excavations,' English translation, p. 37). At Mycenæ, too, both are found side by side from the first. It is, therefore, by no means clear that χαλκός must once have meant copper.

In conclusion, we have only to remind Miss Clerke that the great demesne of Homer contains many fields into which her familiar studies have not entered, and to assure her that we look forward with hope to the appearance of a second series which may give us as much pleasure as we have derived from these.

Old Touraine: the Life and History of the Famous Châteaux of France. By Theodore Andrea Cook, B.A. 2 vols. (Percival & Co.)

THESE little volumes are full of uncritical information, quick observation, and the fresh vivacity of youth. Mr. Cook is an excellent companion to the pleasant valley of the Loire; and those wide rivers, those soft golden uplands, where the haze of September is seldom wholly absent even in the springtime, are a piquant contrast to the crude and lively youth of their last discoverer. The book is so pleasant that we own to a certain resentment in reading it. The mellow landscapes of Touraine have been singularly uninfested by the tourist despite their well-known and historic beauties. If, a few months hence, we find the comfortable inns of Rabelais's country crowded with the Anglo-Saxon, the fault shall be attributed to the indiscretions of our author. In the good old times the monthly dinners of a great Parisian literary organ inevitably terminated by a toast in which the contributors expressed their derision of the editor: "Blame à X—!" We would preface our review by a similar note of blame on Mr. Cook. He ought to have kept the secret of such places as Loches and Langeais, as Amboise and Montrichard.

We know no other recent description of Touraine in English save Mr. James's light and charming sketches, full of true touches, but too barren of fact and detail to instruct the ignorant traveller. Almost every district in Italy possesses one or several of those little volumes—half guide-book, half literary essay—where brilliant description, historical anecdote, practical detail, and personal reminiscence unite to form a peculiarly English miscellany. We shall not forget one afternoon spent some years ago in Santa Maria Novella. A party of English tourists entered, bearing each in his hand the inevitable slim red cover of 'Mornings in Florence.' "Look!" said the monk, "they are your country people. They have the little red books: all the English belong to the Confraternità del Ruskin." To the followers of Mr. Ruskin must be added the no less flourishing confraternities of Mr. Symonds, Mr. Pater, and Vernon Lee, and the less eminent, but numerous guilds of the Misses Horner, Mr. Story, and Mr. Augustus Hare. We have not mentioned half the names of note among the English in Italy.

Mr. Hamerton at Autun, Miss Edwards in the Causses, Mr. Wolff in the Vosges, and Mr. Cook in the valley of the Loire have quite recently carried the system into France. Brittany, Burgundy, Provence, Auvergne, the beautiful departments of Seine-et-Marne and Seine-et-Oise, are still, so to speak, untrodden ground to the essayist, though tolerably familiar to many English travellers. Mr. Cook has done wisely in

beginning with Touraine, not merely on account of its large and restful landscape, its soft climate, the cleanliness and comfort it affords to the traveller; nor even because of the marvellous architectural beauties with which it delights him; but because of all France, save Normandy and Gascony, there is no province so incorporate with English history. While the tombs of the Plantagenets remain under the historic shadow of Fontevrault no subject of England can feel himself a stranger in Touraine.

Mr. Cook has shown a personal judgment not only in his selection of a province, but in his choice of treatment. He has attempted to tell the history of Touraine from the days of Fulk Nerra to the days of Madame Pelouze by the description of a sequence of châteaux. He begins with the Counts of Anjou at Chinon, and ends with Gambetta governing the remnant of invaded France from the Palais de Justice at Tours. The idea is ingenious, and, despite its obvious drawbacks of repetition and some occasional confusion, succeeds in giving a fair idea of the evolution of the department of Indre-et-Loire from the disputed borderland of the Angevine Plantagenets.

But the chapters are unequal. The history of Loches is excellently treated, and Langeais has fared almost as well. Those familiar with these huge and sombre guardians of the cheerful valley of the Loire will find that Mr. Cook's descriptions recall the inner vision with force and fidelity; while a careful reading of these pages must give the mere fireside traveller a sufficiently vivid picture in the embers. On p. 167 of vol. i. we detect a characteristic example of the keenness of Mr. Cook's observation, as contrasted with his acquirements, often faulty. "The strangest feature of the place," we read, "is the quaint little passage beneath the roof, the guards' *chemin de ronde*, formed by the machicolations, which extends all round the château, lighted by innumerable little windows." The presence of the *chemin de ronde* at Langeais is not strange; it is inevitable in every mediæval castle not deliberately dismantled. But Langeais is a very late castle for its style, and here the open battlements have grown up into walls pierced by no mere shooting-places, but by the "innumerable little windows" accurately observed by Mr. Cook, while the temporary wooden "hours" or hurls, which in earlier buildings sheltered the archers in time of siege, have developed into a solid slated roof. The result is the "quaint little passage" of Langeais—a most interesting transition between the battlements of earlier fortresses and the ornamental cornice of the sixteenth century château.

Unfortunately Mr. Cook is not always so concise, so observant a guide as in these earlier pages. The sixteenth century chapters are frequently inferior. Mr. Cook is evidently young; he may acquire the sense of historical criticism, at present he is certainly without it. The art of weighing evidence, of comparing testimony, of verifying dates and controlling assertions, is at present far beyond him. In a book that pretends to be purely popular we do not quarrel with our author for seeking his information in the chronicles rather than in the charters of the past—in the *on dits* rather than in the records. But it is surely inex-

cusable in a man who has read well and wisely in the tomes of Tommasini, who has Michiel and Lippomano at his fingers' ends, to prefer to their authority the romances of Alexandre Dumas père! "There is far more historically accurate matter in many of the novels of Dumas than he is often credited with," exclaims in self-defence our unenlightened guide. We doubt whether Mr. Cook or any other English student of his years has a clear notion of what is or is not "historically accurate." We have no École des Chartes in London. Every English historian must educate himself, by a series of blunders, through a course of ineffectual methods. We are a nation of self-made men; and Mr. Cook will doubtless make himself. But if he wishes to achieve any great fortune as an historian, his keen young eyes, so quick to observe, must learn to do more. He must avoid those second-hand, vague historical theories which no personal discovery has rendered convincing. He must learn, above all things, never to quote the references of other authors without prefixing the name of their voucher. To transgress this law is the true unpardonable sin. Nevertheless, so bright a sense of beauty, so fresh a conviction of the reality of the past, so picturesque an imagination, animate our author that he disarms us by his diligence and his goodwill. For in fine his qualities are the qualities of his personal temperament, while his defects are those of the average English university education. He has evidently undertaken a course of reading truly considerable in order to produce his maiden tomes. Moreover, though habitually loose and vague in statement, he is seldom absolutely inaccurate. Therefore we may reprove him for calling François I. "*le grand garçon qui gâtera tout*," and venture to inform him that not Jeanne d'Albret, but Isabeau, her more delightful aunt, was the original of Marot's pretty quatrain.

The illustrations, often excellent, are a praiseworthy feature of this pleasant little work. Such as it is, with its faults and its freshness, we cordially recommend it to the traveller, to the general reader, to the lover of ancient anecdote and gossip. To the severe historic student we recommend it to mercy; for after his fashion, and in his degree, is not Mr. Cook also devoted to the service of the past?

A Primer of the Gothic Language. By Joseph Wright, Ph.D., Deputy-Professor of Comparative Philology in the University of Oxford. (Oxford, Clarendon Press.)

It is difficult to review a book of this kind so as to convey a fair impression to our readers. It is obviously unjust to judge of a book by the number of points a reviewer can take exception to, for that depends quite as much on the subject itself as on the treatment. And yet because praise takes three lines, where blame needs three columns, a reviewer might be thought furiously to attack a book which he really found helpful and stimulating.

We premise then that, anything herein-after contained notwithstanding, we consider this little book a meritorious contribution to the study of Gothic, which, in the words of the preface, will give not only "a thorough elementary knowledge of Gothic,

but also of the principles of Germanic philology in general." In fact, no one who has the slightest desire really to study comparative philology should pause a moment in mastering all that the book contains. We single out as of special usefulness chap. vi., "The Germanic Equivalents of the Gothic Vowel Sounds," and chap. vii., "Ablaut." The account of the sound-shifting known as Grimm's law with Verner's modification is also full and adequate, but with beginners a tabular view of the changes tends to clearness. However, the book will not probably be used by many beginners (in comparative philology), so this is substantially of little importance.

The defects which we would gladly see remedied affect not only detail, but the general plan. As regards the latter we confess that the phonology outbalances the treatment of the other sections. Of course, quite apart from Prof. Wright's special Teutonic studies, his having been the translator of the first volume of Brugmann's 'Grundriss' qualifies him to treat it exhaustively from a comparative point of view; but we fear he has sacrificed much valuable space in unnecessarily presenting what might have been obtained in the work mentioned. We do not refer to *facts*, because they are necessarily common to both works, but to the arrangement of those facts. Brugmann's plan of beginning with each of the I.E. sounds, suffixes, cases, &c., in turn, and then tracing each into the separate families, is admirable both for simplicity and convenience; but it presupposes that the writers of separate grammars will carry the process the reverse way, and trace the sound of the special language back to I.E. Formerly, if such a grammar was to be any use to the comparative student, the author had to give both processes; what its admirers hoped of the 'Grundriss' was that it would render one-half of this work unnecessary. We think, therefore, that Prof. Wright's sixth chapter above referred to is really well conceived, but that the matter contained in his chaps. ii.-v. should have been inverted, with references to the corresponding sections of the 'Grundriss.'

On turning to the accidence we find a lamentable falling off on the comparative side, no attempt being made to show how the case-endings correspond to Latin and Greek. It seems to be taken for granted that a knowledge of the phonology is sufficient, but this is not so—for example, what "learner" would think of looking for the *-m* of the dat. pl. in the *-μ* of *βῆν*? and how is he to compare the gen. pl. *-ē* with Gk. *-ων*? In fact, it is impossible to consider this part of the work to improve on Braune's treatment.

The syntax is also meagre, but that is partly the fault of the language. To the section on the dative might have been added an example of the dat. absol. such as "andanahtja þan waurthanamma" (Mark i. 32); and here we may notice that the last paragraph of that section wants re-writing, as to a sentence without a verb are added two irrelevant examples. Prof. Wright, indeed, seems to regard verbs as more ornamental than useful, for note 4 to § 110 (p. 44) leaves the mind in the same unsatisfied condition.

Before turning to minor criticisms we

may note that the phenomena known as "breaking" are sufficiently novel and unfamiliar to the beginner to call for separate treatment, instead of being casually referred to in §§ 65, 69, without previous explanation.

The points of detail which have occurred to us are:—P. 3, note 3. Gk. *v* appears to have been transcribed by a character which did not exist. To say "the letter *þ* is borrowed from the O.E. or O. Norse alphabet" is a strange statement. If it means that we borrow it in our writing of Gothic, it is uninteresting; if it implies that Ulfilas used *þ*, it is untrue; and if it means that the Gothic sign for *þ* was so borrowed, it is improbable, for it is clearly a modification of *ϕ*, a most significant fact in the history of alphabets.—P. 9. Transliterations like *Silbanu* for Σιλβάνου make it probable that after *l* and *r*, and before vowels, *b* had the same pronunciation as between vowels.—P. 11, § 19, it is misleading to speak of Gothic *h* as a *spiritus asper*, which implies that it was akin to the Greek sound. That the two were totally distinct is sufficiently shown by the facts that the Gothic sound could make position (this pronunciation made its influence felt in late Latin poetry: see L. Müller, 'De Re Metrica,' and cf. Mayor, 'Latin Heptateuch,' p. 113), while the Greek could not even support a hiatus. In the next section Prof. Wright makes *hw* "either a labialized *h* or else a voiceless *w*," but there can be no manner of doubt that the latter is right. We may notice incidentally on these two sections a misapprehension which leads Prof. Wright to speak of a letter as occurring *initially*, &c. As it is not the occurrence, but the letter, which is initial, the adjective and not the adverb should be used.—P. 18. Kluge's identification of *vundar* with ἀνδρῶν cannot be supported: the Homeric evidence is conclusive against the *f*.—P. 21. Another doubtful etymology of the same authority appears to be accepted when **ghulom* is given as the etymon of *guf*, &c. The formal correspondence for Teutonic is perfect, but if it is intended to bring in Skt. *juhomi* great difficulties arise. Mr. Bury's attempt (B. B. 7, 79) to bring in *θεός* is, of course, impossible, but it is at least probable that *juhomi* meant first of all "to pour [libations]," and so belongs to *gheu-*, χέω, and *giutan*. Feist's remark that *gaunōn* is not near *juhomi* in sense is quite accurate.—P. 31. The ending of *hostēs* (why O. Lat.?) does not come from *-ins*, but from consonantal stems.—P. 33. Add to the possible origins of the dat. sing. *-a* I.E. *dat. ōi* and *ēi* (Brugm., 'Grds.,' ii, § 246, p. 599).—P. 41. Has Prof. Wright any fresh authority for the acc. pl. *aūhsans*? We only know it as a correction for *aūhsuns* in 1 Cor. ix. 9, and for this Kōgel's emendation *aūhsuns* is undoubtedly preferable. (And so Brugmann; v. 'Grds.,' i. p. 205; ii. p. 679).—P. 42. Prof. Wright adopts *w* and *v* for I.E. const. *u* and *v* respectively; symmetry demands that he should similarly use *y* and *j*.—P. 46. It is unnecessary to suppose that Latin *lubricus* ever had initial *s*. This separable prefix is sufficiently common.—P. 51. The "beginner" should be warned against assuming Verner's fictitious "Indg. asakapatam" as a reality.—P. 63. The change from *z* to *χ* (*g*) when final might also be inferred from that of *z* to *s* (§ 141),

as showing an inclination to end with breathed sounds still apparent in modern German.—Pp. 78–80. The classification of minor declensions as 1, stems in *-r*; 2, stems in *-nd*; 3, masculines; 4, feminines; and *e*, (!) neuters, seems amazingly like a cross division; but perhaps this should be laid at the door of the Press, whose reputation this book will not support. In our hasty perusal we noted the following: P. 21, l. 20, "become" for *became*; p. 25, at top of § 70 the heading *u* omitted; p. 33, l. 14, read *ā*; p. 46, l. 23, "heavey"; p. 47, l. 25, "b" for *þ*; p. 58, l. 21, p. 59, l. 26, for "was" read *is*; p. 64, l. 19, what does "before" mean? p. 66, l. 6, for "z" read *(-z)*.

The Writings of Oliver Wendell Holmes.
Riverside Edition. 13 vols. (Sampson Low & Co.)

THE collected edition of Dr. Holmes's writings, pleasantly printed at the Riverside Press, and issued here with the imprint of Messrs. Sampson Low, will be welcomed by a large and sympathetic public. Dr. Holmes is a *causeur* who has sat out more than one generation, and we of to-day have by no means tired of his chat. An urbane, good-tempered old gentleman he has always been, with all the pleasant qualities of interesting elderly people who talk. "Writing or printing," he tells us in the 'Autocrat,'

"is like shooting with a rifle; you may hit your reader's mind, or miss it;—but talking is like playing at a mark with the pipe of an engine; if it is within reach, and you have time enough, you can't help hitting it."

Dr. Holmes has talked in print for more than thirty years; he has aimed at a mark which has been quite within reach, and, having had plenty of time, he has certainly hit it.

The new edition divides itself into four sections. First come 'The Autocrat of the Breakfast-Table,' 'The Professor at the Breakfast-Table,' 'The Poet at the Breakfast-Table,' and what we may call the fourth number of the series, 'Over the Teacups.' Then follow the novels, 'Elsie Venner,' 'The Guardian Angel,' and 'A Mortal Antipathy.' After these come three volumes of essays and jottings, 'Pages from an Old Volume of Life,' 'Medical Essays,' and 'Our Hundred Days in Europe.' The remaining three volumes contain Dr. Holmes's poems. Out of the thirteen volumes there are not a few which may, without much loss, be disregarded. Dr. Holmes's verse is sometimes very graceful, and can be enjoyed as the lightest of light comedy, but it is not easy to take him quite seriously in the character of a poet. The 'Professor' contains one really exquisite little poem, 'Under the Violets':—

Her hands are cold; her face is white;
No more her pulses come and go;
Her eyes are shut to life and light;—
Fold the white vesture, snow on snow,
And lay her where the violets blow.

But, in spite of such popular, clever, and ingenious pieces as 'The Chambered Nautilus' and 'The Last Leaf,' it remains the one serious poem by Dr. Holmes which can be admired without reservation. Poetically inclined Dr. Holmes has always been, and by no means without a certain accomplishment of verse, but with him metrical writing has been a sort of accident. It is significant

that in one of his latest books we find him saying:—

"I find the burden and restrictions of rhyme more and more troublesome as I grow older. There are times when it seems natural enough to employ that form of expression, but it is only occasionally; and the use of it as the vehicle of the commonplace is so prevalent that one is not much tempted to select it as the medium for his thoughts and emotions."

That, with all its truth, could hardly have been written by a poet.

As a diarist ('Our Hundred Days in Europe') and an essayist on medical and semi-scientific topics ('Medical Essays' and 'Pages from an Old Volume of Life') Dr. Holmes is very much himself, and he is often most entertaining, in his customary instructed way. Never was Europe seen through such rose-coloured glasses, never was so amiable a record of foreign travel as these "Hundred Days." It is the most gossiping of all Dr. Holmes's gossiping books; its egotism is of its essence, and it is decidedly pleasant to see how pleased one can be with London. The essays have several points of interest, and might almost be called a new search into "vulgar errors" and the caprices of the learned. Even the medical essays are quite within the scope of the ordinary reader, and some of the papers, such as that on 'Automatism and Crime,' are curiously up to date in both subject and treatment.

Of the three novels (if we may call them so) which Dr. Holmes has published, one, 'Elsie Venner,' has enjoyed a popular success, and has been accepted by the novel-reader as a story. All three are founded on certain strange and doubtful scientific doctrines or assumptions, and all three suffer to a certain extent from the fact that they were written partly as a medium for scientific experiment. Certain terrible mysteries of heredity—the poisoning of the sources of life—have afforded subjects which, merely as subjects for fiction, are of the keenest interest. But a novel with a purpose was never written without some entanglement of purpose and story, and, curious, fascinating, attractively repellent, as these books certainly are, one reads them with a constant sense of the two opposite motives, the artistic and the scientific, which united in shaping them. Even 'Elsie Venner,' the first and the best of the three, is injured as a work of art by a frequent insistence on facts as facts, the curiosity of the physician in diseases, not of the artist in situations. Amateur pathology in fiction is so common nowadays that it is certainly interesting to have, for once, one's pathology from a novelist who is also a doctor. But the doctor, with all his artistic skill, with all his wish to present his problem artistically, can never forget that he has before him an interesting "case." 'Elsie Venner,' as it is, is a fascinating story; but imagine what 'Elsie Venner' might have been had it been written with the personal suppression, the suppression of oneself in one's documents, that marks the really great artist in the supernatural. In a word, contrast 'Elsie Venner' with 'Sidonia the Sorceress.'

But it is not by his poems, his essays, or even his novels that Dr. Holmes is best known and best liked. In 'The Autocrat of the Breakfast-Table' he has written what is probably the most popular

modern book of conversational prose—a commonplace book after the older and more leisurely manner, recalling indeed many models, but with a personal difference which has been quite in favour of popularity. Each succeeding volume of the series has been received with a somewhat fainter welcome, yet always with a welcome. And, indeed, it would be difficult to resist so genial, so insinuating, so communicative a guide, philosopher, and friend, who seems to nudge one's elbow with a "by the way" as he gives a quaint, unexpected comment on the matter you are thinking about. Dr. Holmes is quite the typical *dilettante* scientist, inexhaustibly curious about everything, always stimulative in his queries, always suggestive in his hints. He knows much, has collected the curiosities of knowledge, and has arranged them in an intentionally and attractively casual way, after long consideration and with the advantage of a point of view which is not that of all the world. And it is of the curiosities of the soul that he is most curious, it is to the shy sensations and emotions that he is most anxious to give form, in these essays in "asides," as they might be called. With certain tricks learned from Sterne and others—from Sterne more than any other—he has developed an ingenious and subtle use of the bracket. "I want my 'asides,' you see," he remarks in the 'Autocrat,'

"to whisper loud to you who read my notes, and sometimes I talk a page or two to you, without pretending that I said a word of it to our boarders. You will find a very long 'aside' to you almost as soon as you begin to read. And so, dear young friend, fall to at once, taking such things as I have provided for you; and if you turn them, by the aid of your powerful imagination, into a fair banquet, why, then, peace be with you, and a summer by the still waters of some quiet river, where, as my friend the Professor says, you can sit with Nature's wrist in your hand and count her ocean pulses."

His is the art of suggestion, and his special kind of humour is a roundabout, allusive variety, a delicate intellectual humour, which has nothing in common with that vivid and explosive vulgarity which is the typical American product. Sometimes trivial and a little thin-spread, it has none of the obtrusive virtues or vices. It is the humour of the clever and amiable old physician, smiling sympathetically over the illusions that he respects.

The Quadripartitus: an English Law-Book of 1114. By F. Liebermann. (Halle, Niemeyer; London, Nutt.)

DR. LIEBERMANN'S long expected work on the manuscript origins and date of the Anglo-Norman laws and charters (the Latinized version, that is to say, of the laws of the Anglo-Saxon kings, with the texts of the constitutional ordinances and charters of their Norman successors) is one entitled from its subject-matter alone to receive a hearty welcome and an attentive consideration in this country. It may, perhaps, appear strange that the very manuscripts in which these collections are preserved, though existing, with one inconsiderable exception, in this country, should have been hitherto incompletely published, and still more imperfectly understood, by English scholars. The difficulties attending the work

of their classification and collation have been fully recognized, but this is scarcely sufficient excuse for persistently evading them. Indeed, this and several parallel cases seem almost to justify the suspicion that English scholarship of the present day prefers the smooth path of the mere textual recension of some familiar and oft-edited chronicle, and is content to leave the forlorn hopes of record classification and manuscript collation to zealous officials or to private enthusiasts.

For a long time past and down to the present day English scholars have never wearied of pointing to the terrible defects in such works as Hearne's 'Liber Niger Scaccarii' and the Record edition of the 'Testa de Nevill.' Yet during all those years, as long as a single decent text of a chronicle "ab initio mundi" remained to be profitably dressed in a new and costly garb, these and other sorely needed reprints, which could not possibly repay a tenth part of the labour which would have to be expended on them, were left unattempted by English editors.

Of course the sting of the above painful reflection lies in the fact that Thorpe's edition of the Saxon laws and Anglo-Norman charters—the only one available for convenient reference in this country—has been allowed to continue, and even to be reproduced, as the authorized text of documents which form the foundation of our constitutional history; and that the priceless manuscripts wherein the latter are enshrined, which should long ago have been perpetuated in facsimile with Domesday Book itself, have remained unclassified, misconstrued, and imperfectly collated pending the deliberate and exhaustive researches of a German scholar.

It is a curious fact that, in spite of the facilities which resulted from the labours of the Record Commission in the early part of the present century, our editors have often been imperfectly acquainted with the parallel manuscripts of the texts which they have undertaken to collate, and, so far from searching for new codices, they have not always taken the trouble to make themselves personally acquainted with those already known. A good instance of this defect is revealed by the present volume, for Dr. Liebermann has discovered that Mr. Thorpe referred to the same MS. under two different titles, and that he collated it as such throughout. This is the Cottonian MS. known under the synonym of K 2, and formerly preserved in the Guildhall—a connexion which led earlier writers to invent a Guildhall MS. where none now exists; and this Mr. Thorpe, without verification, collated again as "MS. Lond." The same editor, we may remark, also buried the identity of another of his leading MSS., the famous codex T, under a wrong reference. It is a fact that if any one to-day applied for the Cottonian MS. Tiberius A xxvii., he would be courteously but decisively informed by the officials of the Department of MSS. in the British Museum that no such MS. existed. This MS., by the way, is dated by Dr. Liebermann in the early part of the thirteenth century. We should almost have supposed that it belonged to the last years of the twelfth. Here, however, we may observe that though Dr. Liebermann modestly disclaims any authority in the dating of early MSS., his skill in this direction is quite remarkable. For example, he

assigns the year 1240 to a copy of the charter of Henry I. preserved in the Red Book, a date which is indirectly arrived at by the knowledge that the particular hand in which this charter is written is the same as that in which other documents which can be dated are entered in another part of the book.

We have laid this stress on the need for the closer study of MS. origins because herein lies the great secret of Dr. Liebermann's present successful researches. We can scarcely, however, estimate the cost of time and labour at which these brilliant results have been obtained, for they are not by any means revealed in the chapter "On the MSS. of the Quadripartitus," but may be found in almost every line of the introduction and text, and especially in the foot-notes. After a minute examination of Dr. Liebermann's description of the parallel MSS. of the 'Quadripartitus,' we are unable to discover any omission. It is true that the editor might have supplemented his note upon the neglect in the official editions of the important texts of the 1153 convention between Stephen and Henry Fitz-Empress found in the Macro MS. and in Bromton by a similar curious reference to the text of this instrument which has always been supposed to exist in the MS. Claudius D 2. This, however, is not part of the original register, but is written on an inserted leaf in a so much later hand that some would almost take it for that of Gale himself, who has given a cross-reference in another place to MS. Dom. 8, and who has collated the text in many places in the margin. But the chief point about the Cottonian version of this rare instrument (which the Rolls editor quite forgot to mention) is that, in addition to being a mere transcript, probably from the Exchequer MS., it is only a slight fragment, coming to an end at the bottom of the inserted folio before a fourth part of the text was transcribed.

Dr. Liebermann has not, like his great countryman Schmid, contented himself with merely conjectural emendations (yet that he might have attempted this feat successfully his introduction to the 'Dialogus de Scaccario' long since showed), but has made himself personally and laboriously acquainted with almost all the MSS. in his lengthy table, visiting in turn the great libraries of the metropolis, and even those of provincial towns and historic mansions.

There are many points of interest, formerly often in dispute, in the opening sections of the work which will be closely followed and criticized by many legal antiquaries as soon as the true importance of this work is realized by English readers. Dr. Liebermann has not only dated this famous treatise with confidence and apparent correctness, but he has also evolved from a minute analysis of the preface a remarkable reconstruction of the compiler's origin, position, and method. This nameless scribe Dr. Liebermann is inclined to believe may even have been a royal clerk trained at Winchester by Roger, Bishop of Salisbury, a partisan of Gerard of York in the great struggle between the rival archbishops, and a panegyrist of the anti-feudal and anti-clerical policy of the Court. Perhaps it was for Gerard himself that he undertook his

work—a precedent book of national polity to be entered in some lost register of York with the view of strengthening the northern archbishop's case against his mighty rival. The sections which deal with these famous historical events are wonderfully terse and graphic; but there are points in which Dr. Liebermann's well-reasoned dicta prove of even greater value—such, for instance, as his comments on the Pseudo-Ulpian and the interpolator of William of Malmesbury. But every page, every sentence, contains original views and convincing arguments.

Often, too, the learned editor indulges in a happy epigram, as when he remarks that "Quadrupartitus is one of the fluent title-forms of the Middle Ages." The arrangement and style of the introduction are clear, and so simple that the work, when translated, might almost be placed bodily in the hands of fairly intelligent students instead of being filtered as usual through the lecture-room. Of course the text, or rather the outline of the text, of the 'Corpus Juris' which follows is intended as a key to the actual registers; but here also the conventional synonyms of the MS. variants are carefully preserved, there is no obtrusion of individual views, and all the available authorities on the subject are impartially and judiciously presented to the reader, who will also find an excellent bibliography up to date in the last section of the introduction. Students of the 'Monumenta Germaniæ' will perhaps miss the sonorous diction of the editorial Latin, for the vernacular is interjected in the foot-notes with the variants of the text in a way that is often perplexing. This, however, is our misfortune, not Dr. Liebermann's fault. There is an index and an admirable table of contents.

NOVELS OF THE WEEK.

The Island of Fantasy: a Romance. By Fergus Hume. 3 vols. (Griffith, Farran & Co.)
No Place of Repentance. By Gertrude M. Hayward. 3 vols. (Hurst & Blackett.)
The Man who was Good. By Leonard Merrick. 2 vols. (Chatto & Windus.)
My Stewardship. By E. McQueen Gray. (Methuen & Co.)

MOST readers of Mr. Fergus Hume's previous stories will be pleasantly surprised to find 'The Island of Fantasy' not merely an exciting romance, but a sufficiently well-studied work, with some evidence of poetic feeling. Two-thirds of this story are concerned with natural and supernatural marvels occurring in the cup of a dormant volcano on a mythical island in the Cyclades, where a Greek community has been established by an adventurous Englishman. Mr. Hume, who seems to have formed his style on the earlier novels of Benjamin Disraeli, makes an attractive medley of romance and mystery. What a pyrotechnist might describe as his startling and unexampled effects follow each other in rapid succession. The spectator revels throughout in scenes of shipwreck, piracy, treachery, malignity, sanguinary combats, heroic valour, Olympian festivities, and idyllic courtships, with which are combined lofty flights of utopianism, essays in philosophy and poetry which are at

any rate readable, and abundance of classical myth and modern interpretation. That Mr. Hume should associate so much literary ambition with English like this—"neither Helena nor Caliphronas were present"; "it is a mistake in being too honest when dealing with a scoundrel"—is a little disturbing for the fastidious ear. But even the most fastidious novel-reader may allow that there is a large balance to the good in such a rousing adventure-story as 'The Island of Fantasy.'

A pathetic and a somewhat relentless love story, incidentally recalling Whyte Melville, and with a dash of the intensity and vigour of the author of 'Cometh up as a Flower,' is Miss Hayward's 'No Place of Repentance.' Margery Riddell is a true heroine of romance, of the small and shrinking type, born to trouble, yet unmistakably born to love, and, what is more, born to be loved by a big, reckless, wonderfully handsome man, of ancient lineage, but dwindling fortunes, for whom she would very willingly die, though she will not forgive him for loving her better than his rich fiancée. More romantic it is hardly possible for a love story to be than Miss Hayward has made her narrative of the tender relations between Richard à Court and Margery Riddell; and such as know the master hands of Ouida and Miss Rhoda Broughton, and are not yet satiated of the love that scathes and kills, may easily pardon the author of this new tale her palpable, if unconscious imitation, for the sake of much that is natural and touching.

'The Man who was Good'—with its awkward and uncharacteristic title—is one of a cluster of simultaneous novels, all turning on the self-abandonment of a woman, more or less complete, for a man who proves to be unworthy of the sacrifice. The main interest in each story, not to say the main justification for such a central incident, consists in the treatment of the woman's attitude after she has discovered that her idol is but iron and clay. Most of the novels now referred to are written by women, as might seem to be natural, since the question is one of the interpretation of sexual predispositions. But the author of 'Violet Moses,' who has already shown himself an exceptionally acute observer, probably comes as near to the truth in his example of the eternal paradox as any woman has done. If his heroine appears to be a very woman throughout, that does not prevent her from being sophisticated when she gives herself away, heroically enduring when her punishment overtakes her, lamentably inconsistent when fate brings her in sight of her broken idol again, and instinctively sublime when a happy fortune enables her to extinguish in a moment all that was earthly in the passion of a lifetime. It is in his indication of these extremes of womanly strength and weakness, meeting and alternating with each other in Mary Brettan's life, that Mr. Merrick has done his best work. Anything but original in the details of his story, he has managed by his treatment to give distinction to the hackneyed.

'My Stewardship' is a sketch in autobiographical form. With a light touch and in very small compass Mr. Gray contrives to give the story of a temperament and its action on the human natures that surround it. It is a rare knack that makes Miss

Daubeny reveal herself, more selfish, caustic, and malevolent as the drama unfolds—a drama confined to three persons. A small and quiet tragedy is 'My Stewardship,' and the humorous touches it contains serve but to accentuate the sadness. In the conduct of Miss Daubeny, the guardian of her dead friend's daughter, there is much that strikes one as not only logical, but inevitable. We are shown, almost without words, how intensely bitter the fountain head of the woman's nature has become—how warped her best affections and impulses. With regard to the final lapses from common honesty and truth that overtake her, and her base and determined betrayal of the poor young lovers, these are not only antagonistic to one's feelings, but of doubtful probability, actuated as they appear to be by insufficient motive. The separation of her nephew Dick and the girl who is her ward is caused by the always irritating and generally clumsy contrivance of intercepted letters. This is not a new situation, but it is treated from a new standpoint, and has fresh elements. It is difficult to define what it is that now and again mars the manner and matter of this clever little story, where distinct phases of human nature are clearly conveyed or suggested.

ENGLISH DICTIONARIES.

The Century Dictionary: an Encyclopedic Lexicon of the English Language. Prepared under the Superintendence of William Dwight Whitney, Ph.D., LL.D.—Vol. VI. Strub-Zyx. (New York, Century Company; London, Fisher Unwin.)—The last of the six volumes of the 'Century Dictionary' was duly published in accordance with the original announcement, and all concerned, especially Prof. W. D. Whitney, are to be congratulated on having brought so great an enterprise to a satisfactory conclusion without any hitch or any signs of flagging. The last word on the 7046th page is "Zyxomma," which carries us beyond the previous record, as no other dictionary has got further into the letter z than "zythum"—an encyclopedic word belonging to the department of antiquities. "Zyxomma" is also encyclopedic, being the name of an Indian genus of dragon-fly, and owes its position to the eccentric spelling of its inventor; for it ought to be either "Zeuxomma" or "Zygomma." We live in hopes that "zyzania" may be found as a cross-reference to "zizania," as the form "zizaniae" is used by a controversial theologian of the seventeenth century. This last volume is in every respect as good as the first, and has an extra merit in the shape of a copious list of English and American authors with dates. The only other supplementary matter is a list of "amended" spellings, according to the recommendations of the London Philological Society and the American Philological Association. The independence which has distinguished the selection of the vocabulary throughout this admirable work is further evinced in this volume by omissions as well as by additions; for instance, "thiodiglycollamide," "thiodiglycollimide," *par nobile fratrum*, and "trochamma," "troubleness," "trousse" (= "loppings"), "umgong," and "unabolishable" are to be found in Cassell's 'Encyclopedic Dictionary,' but are omitted by the 'Century,' which, however, adds "trobillion" (Middle English), "trotreale" (Middle English), "umbrail" (Middle English), "trivialize," "troche" (vb.), "umpress," "troggin" (Scotch), "trogs" (Scotch), "troika" (Russian), as well as the scientific terms "trizomal," "trochate," "trochilidist," "trogonoid," "trophesy," "trophoblast," "trophoplast," "zigozoospore," "zymo-

phyte," "zymotechnics," and the above-mentioned "Zykomma." These lists might be multiplied very many times. We have noted a few errors, of which the most curious is the omission of "verteber," which is twice referred to, and ought to appear immediately above one of the references. The derivation of "troche" (1) is wrong. The spellings of Holland and Bacon show that it is a contraction of "trochische," a variant of "trochisk," and the pronunciation *trōk, trōkē*, is a pedantic error of doctors and chemists. The two quotations from B. Jonson given to illustrate the sixth and seventh meanings of "vapor" illustrate the seventh sense only. There is a cross-reference from "zaptieh" to "zabtie," which is omitted. We notice a few omissions. It should be mentioned that "tenon" ("tenant") was formerly used in the sense of "tendon." Under the verb "trepanise" Holland's form "trypanize" should be given, and his form "twillies" should be given under "twill." Gabriel Harvey's "union," meaning "pearl," ought to be given, at any rate as a cross-reference to "onion." The words "unanime," "vant-chemise," and "vige" ("=to invigorate") might have been taken; and under "valet" Blount's forms "valect," "vadelet," "vadelect," should be given, as the forms with *-l* help to explain the anomalous form "medley." Under "tehee" (sb.) Gayton's "ti-hee" ought to be given, both for the form and because it is earlier than the instance quoted from Farquhar. Carlyle's adjective "white-muslin" we did not expect to find, as the substantive it qualifies, viz., "promenaderess," was not given. Earlier illustrative quotations might appear in many cases with advantage, e.g., Nash's "upsey freze" might be given before or instead of the quotation from John Taylor. "Ventriiloquy," though it is to be found in R. Scott's "Discovery of Witchcraft" (1584), is not illustrated at all. The earliest illustration of "venerable" is from Shakespeare, though it is found quite early in the sixteenth century. The earliest quotation for "ventosity" is 1610, though it is to be found in the first half of the sixteenth century. There are many excellent articles in this volume, of which those on "tongue" and "type" have struck us as being especially full and interesting, but many others might be mentioned with equal justice. The illustrations are as numerous and as well executed as in the preceding volumes, which is saying a great deal. Under "transept" we have an effective cut of Salisbury Cathedral.

A Concise Dictionary of the English Language. New and Enlarged Edition. By Charles Annandale, M.A., LL.D. (Blackie & Son.)—Annandale's "Concise English Dictionary" is a marvel of compression and fullness, and is in every way admirably got up. We notice few blemishes. "Briquette" ought not to be omitted. The definition of "could," "was able, capable, or susceptible," hardly helps us in respect to such a phrase as "he could do it if he tried." As "Nylghau" is referred to from "Nilghau," the *h* ought to have been inserted in the heading of the article, though it is etymologically incorrect. The substantive "trek" should be given as well as the verb. The omission of sundry encyclopedic words which might have been inserted is, in our opinion, amply compensated for by the general merit of the treatment of the more important elements of our vocabulary.

FRENCH LITERATURE.

MANY, if not most, of the pieces which M. Renan—at the personal instance, he tells us, of his now defunct publisher M. Calmann Lévy—has collected in his new volume of *Fenilles détachées* (Paris, Calmann Lévy) are already well known to attentive readers of French newspapers and periodicals, while some of them, even at the time of their original publication, appealed to a wider circle. Not a few of them

(there are some score and a half in all) are of considerable intrinsic interest. There are appendices to the 'Souvenirs d'Enfance,' notes on the *Journal des Débats*, reminiscences of Hugo, George Sand, Cousin, Madame Cornu, the Queen of Holland, speeches at the Academy, at the unveiling of statues, by the side of graves, to the *félibres*, to the Welsh archæologists when they visited Brittany. There is a long article on Amiel and a short one on the portraits of St. Paul. In short, the contents of the volume are what our fathers would have called a "salmagundy." To do M. Renan justice, however, he has attended to the wishes of his dead friend and publisher by dressing the "salmagundy" throughout with his own sauce of personal (the unkind say egotistical) talk, and has sent it up to table crowned by some of the same sauce whipped into a sort of cream. This cream will be found in a preface of thirty-four pages, in which M. Renan unbosoms himself about M. Renan without the least shadow of that *mauvaise honte* which long prevented the Chancellor in 'Iolanthe' from urging his own claims upon himself. It seems that M. Sandeau once told M. Renan that "the public would always be content if he talked of himself." And he does so, pausing, perhaps unnecessarily, to implore those of twenty years to amuse themselves; diverging thence to a mild regret that he will not know what has become of the present German Emperor in the course of the next generation; contradicting the antiquated notion that honesty is the best policy, but at the same time begging us all to be honest; repeating his mild protest against the unkindness of the clergy and the persistence of that person at Nantes in sending a monthly postcard with "il y a un enfer" on it, and so forth. In short, the main substance both of the preface and of the volume is what people call "chat" when they mean to be lenient, and "chatter" when they mean to be severe. As usual, however, there is a great deal of valuable stuff that deserves neither word mingled with the chat or chatter; and the whole is couched in that mellifluous language which would suffice to make very much worse substance go down.

Les grands Écrivains Français: Boileau. Par Gustave Lanson. (Paris, Hachette & Co.)—The rehabilitation of "Nicolas" was a thing so clear, and so certain to come some day, that we have been expecting it for many years. The hour would seem to have struck, and we by no means deny that the man has shown excellent punctuality in the person of M. Gustave Lanson. He has done his work with a great deal of tact and with nothing that can be called a want of frankness, seeing that he is a professed advocate. His opening sketch of Boileau's life and personal character is adroit, by no means disingenuous, but calculated so as to put his hero in the best light possible. He dispatches the poetry with equal dexterity, taking care not to enforce his views over much. And then for the remaining two-thirds of his book he plunges boldly, and taking the offensive much rather than the defensive, into the crucial question of Boileau's criticism, endeavouring to rescue his hero from the oburgations of the last sixty years, but ingeniously guarding himself against the suspicion of echoing the adorations of the previous hundred and thirty. Given its avowed purpose, the book is extremely well done; indeed, we really do not know that it could have been done much better. It will enrage the extreme opposite party, and that is all right. It will a little deceive those who, knowing nothing about the matter, take its positive expressions fully on trust, and do not make allowance for the restrictions and confessions; but that is unavoidable. It will give critical readers who are not specially interested in the matter a fair, though a favourable, account of its subject. But will it alter in one iota the opinion of those who do know? We think not. It is quite certain—it never has been denied, except by silly people,

or by people not silly, but designedly and consciously exaggerating—that Boileau was a typical example of the specially French spirit in literature, that much of his censure was deserved, that the renewed pursuance of the lines which he disapproved and censured has led to much extravagance, and worse. This, we say, is undeniable, and by critics in the true sense undenied. Has M. Lanson proved any more for him? We cannot see it. That Boileau was also extremely limited, that he constantly objected to things simply because his own understanding and his personal taste did not relish or comprehend them, that his influence when paramount was therefore certain to be mischievous—is, to us at least, equally undeniable. Has M. Lanson refuted these strictures? Has he even denied them? We think not. But it was time that the turkey's victim, himself very much of a "bubblyjock," should have his champion, and M. Lanson is a right doughty one.

THE latest (fifth) volume of M. Jules Lemaitre's *Les Contemporains* (Paris, Lecène & Oudin) consists, as regards its second and larger half, of a collection or selection of the author's "Billets du Matin" for the year 1889, on literature, the drama, and things in general. We do not know that M. Lemaitre is anywhere better represented than in these little pieces, despite their apparently ephemeral character. All his good points—his gaiety, his shrewdness, the real scholarship which not unfrequently underlies his affectations of ignorance, and often to some extent excuses the partial reality of it, his Parisianism—appear excellently; while in pieces of such small compass and such frequently trivial subject the sometimes exaggerated levity and the too common abuse of the personal and gossiping element, which irritate some persons, become almost harmless. As much may be said of some of the earlier, and in comparison longer pieces, especially those on miscellaneous subjects. The course of time, perhaps, rather than M. Lemaitre, ought to be blamed for the fact that 'Donec eris Felix' looks now like a rather unmanly satire on General Boulanger. The various pieces on the exotic diversions of the Exhibition year, while not exempt from that invincible conviction, if not of the goodness of all things French, yet of the Frenchness of all things good, which animates a true Parisian, show, on the whole, good taste and good sense. The regular literary critiques, of which there are four or five, form perhaps the least good division; but even these are not to be neglected, and one of them, on M. de Maupassant, has an additional and melancholy interest "of circumstance" just now.

It is, on the whole, not to be regretted that Madame James Darmesteter (Miss Mary Robinson) should have made up her mind in *Marguerites du Temps passé* (Paris, Armand Colin) to dare the dangers which wait on those who endeavour to tell tales of old time in something intended to be like that old time's language. The thing has hardly ever been done to the satisfaction of critics; and we are not entirely certain that it has ever been done without an effect of discomfort to as large a number of ordinary readers as the number to which it has given pleasure. We shall not endeavour to clear these 'Marguerites du Temps passé' entirely from the inevitable charge of "Wardour Street," but they are certainly as little obnoxious to it as most such things; while in general literary merits they are decidedly better than most. The beautiful and strange story of 'Madame de La Roche,' her lover, and the discourse which Marguerite of Navarre held to that lover on the dead lady's tomb, can never be better told than it is in Brantôme; but it must always be a beautiful story. Of the others, 'Les Ballades de la Dauphine' is, perhaps, the most elaborately antique; 'La Giroflée' the prettiest in the common phrase; 'Alipz' the most pitiful;

'La vraie Ystoire de Blanche-Rose' the most thoroughly in the old style. One misses, of course, the supreme touch of general art which Balzac was able to throw into the 'Contes drolatiques,' but it is no very severe reproach to bring against any lady to say that, however accomplished she may be, she is not Balzac.

In dealing with the subjects of his last published book, *L'Art et la Nature* (Paris, Hachette), M. Victor Cherbuliez has returned to the matter of a work which was one of his earliest, if not quite his earliest, 'Un Cheval de Phidias,' which appeared thirty-two years ago, either under that title or another (for it met with some favour and was reprinted under a different appellation); but as the present volume shows by its own title, he has here treated this matter more at large. He has also wisely discarded that attempt to combine a certain interest of fiction with the discussion of abstract problems which marked his earlier attempt, and which—despite the towering example of Plato and the less signal examples of all the imitators who have taken refuge under Plato's shadow—has seldom brought good luck to the adventurers. The present book is almost a regular and formal treatise on aesthetics divided into parts, and those parts into chapters, with thesis-headings, quite scholastically. The first part deals with the theory of art in general and of æsthetic pleasure, the second and third with the relations of the imagination with nature and art respectively, and the fourth with the *Wesen* of the artist. M. Cherbuliez's central doctrine may be said to be that art is nature *débrouillée et concentrée*, to which may be added a theory that art in general, and every art in particular, works at "the deliverance of our imagination and the glorification of man." It is an obvious, but perhaps scarcely a fair, objection to this that it seems to deal too much in personifications and to proceed rather upside down, art being most assuredly a resultant of, not an operator upon, imagination. But these awkwardnesses arise naturally and unavoidably in the handling of such a subject. On the whole, M. Cherbuliez may be said to be sound. His insistence on the incorrectness, or rather the insufficiency, of the doctrine of "mimesis" is not even yet belated or superfluous. His distinction between the variety of consolation administered to the soul by nature and by art is valuable; and his conclusion that every work of art must always have a dose of personality in it is unexceptionable. There is, of course, room for much more difference in regard to the minor deductions and ramifications which fill up this book of more than three hundred pages. It is the great and, we think, the seldom avoided or conquered danger of all ratiocination on such subjects that it attempts to be too systematic, and cannot resist the temptation of trying to solve all minor problems—with the result, inevitably, of sometimes doing nothing more than restate them in a different and frequently contestable way. Especially is there the danger of rhetorical dicta; for instance, "Une nature morte peut être un chef-d'œuvre. Pourquoi? Parcequ'elle est une œuvre d'amour." To which M. Cherbuliez adds that we take the same interest in it as we do in a rather plain woman whom we know to have been passionately loved. Now here there is surely confusion of thought, to say the least. We take an interest in the woman because we think of the passion; does anybody pretend that in looking at a *nature morte* we ever think of the artist's enthusiasm? The parallel is false, whatever the theory is, and we are inclined to think that false too. The artist will not, perhaps, without enthusiasm affect the spectator; but it is not his enthusiasm that produces the effect. Few men, however, if any, have known how to pull themselves up in these tempting by-roads of reasoning, and on the whole M. Cherbuliez seems to us to have himself rather unusually well in hand.

THE appeal of Madame de Gasparin's *Quelques Pensées* (Paris, Calmann Lévy) is, of course, to some extent a special one. 'Les Horizons prochains' and 'Les Horizons célestes' have gone through a considerable number of editions in their own tongue, and (speaking without positive knowledge) we should say that the English version of the two must have had an even greater vogue in England and America; for the author's tone of thought is more germane to English than to French religious feeling. Madame de Gasparin, however, is a writer of very good French on a variety of subjects, and her peculiar style of sentimental sentimentousness (neither of which words is intended in an invidious sense) bears the process of splitting up into *pensées* very fairly. We understand that this volume—which, by the way, contains a cabinet photograph of the author, published with intent to replace a spurious presentment which has had some currency—is made up both of previously printed matter and of MS., and has the full sanction, and even revision, of the author. It is a necessity of the style that its contents should be unequal, for in all but the very greatest hands the *pensée* infallibly slips now and then from the monumental presentment of common truths into commonplace on the one side, and from striking suggestion of the unfamiliar into extravagance or effort on the other. But, especially when the subject-matter—which is, as a rule, religious sentiment—is considered, there are as few of these slips here as could reasonably be expected.

READERS of the *Revue des deux Mondes* have known M. Victor du Bled for the last decade or so very well, and the more careful of them may even remember the articles which compose his present volume on *La Société Française avant et après 1789* (Calmann Lévy). The book consists of three separate studies: one on the *liaison* of Madame de Coigny with Lauzun (the later, not the earlier Lauzun); another on the Chevalier de l'Isle, a led poet, as some would call him, and general hanger-on to society in the late eighteenth century; and a third on 'Society in the Prisons,' in which last, it need hardly be said, there is no scandal (none, at least, in any detail) about abbesses of Jouarre. All are at least illustrative of the title, if they cannot exactly be said to make a book answering strictly and logically to it. M. Victor du Bled is very well acquainted with the nooks and corners of his subject, and indefatigable at extracting from them forgotten trifles which are sometimes not quite trifling. Nor does he write ill. The chief fault to be found with him—a fault to which he pleads guilty good-humouredly enough—is that he is rather too much of what has been called a "marine storekeeper," too little of an architect or chemist in dealing with his materials. And when he does venture on a reflection, a generalization, or an argument, one is sometimes rather sorry that he has not stuck to his marine stores. But he is not in the least pretentious, and he has much novel matter for both students and readers.

EVERYBODY who concerns himself with French literature knows that M. de Vogüé is a good writer and a clever man. Whether he may not owe some of his repute in France to the advantages which a man of condition who is also a *bien-pensant* enjoys in that country more than anywhere else we need not pause to inquire. The present volume, *Regards historiques et littéraires* (Paris, Armand Colin), is a collection of reviews in the main, chiefly geographical and historical in subject, of more or less recent books, with a preface to "ceux qui ont vingt ans" (eloquent, but a little vague), and an appendix of some literary and miscellaneous pieces. Even the most tolerant critics may insinuate that the book is something of a collection of odds and ends, and that for the collecting of some of these odds and ends there is no very obvious reason. But others were well worth preserv-

ing, all are well written, and there is in all a certain preoccupation and ruling idea—that of great politico-ethical changes in the future, for the comprehension of which the writer is examining the past and the present—which half redeems the apparent desultoriness of the volume.

M. FERDINAND BRUNETIÈRE'S *Le Roman naturaliste* (Paris, Calmann Lévy) is not a new book, but it is too good a one to allow a new and slightly changed edition to pass without a few words of notice. M. Brunetière has turned out a paper on Miss Broughton, which, as he observes with perfect truth, "n'y était peut-être pas tout à fait à sa place," and has also exiled another on 'Russian Novels,' which he considers to have been antiquated by M. de Vogüé's well-known work. We are not so sure of that, for M. Brunetière is nothing if not critical, and criticism is not, perhaps, the strongest point of M. de Vogüé's agreeable and well-informed pen. But these retrenchments have made room for some later articles more strictly in keeping with the general aim of the book, and so have decidedly improved it. The survey of M. Zola is thus carried up to 'La Terre,' and though there is a good deal to be said about later developments of naturalism in other directions, the indictment is not likely to be materially strengthened.

A BOOK published by the Librairie de la Nouvelle Revue, on *L'Égypte et ses Provinces perdues*, by Col. Chaillé-Long Bey, is an indictment of England, the nature of which may be judged, by those who see the outside of the work, from an unflattering presentment, with which the cover is adorned, of the British lion dragging his claws across the world. The writer thinks that the Stanley expedition was only intended to form a British African empire, and some of his language suggests that the insurrection of the Mahdi, the Hicks disaster, and the Arabi revolt were themselves got up by England in the course of her Machiavellian designs on Africa. General Gordon, of whom Col. Chaillé-Long writes as "Chief of the Staff," is to him "an ambitious soldier," whose diaries are to be accounted for by a partiality for whiskey; and Sir Richard Burton is quoted as the authority for the ascription to Gordon of drinking habits. Gordon was chosen by the British Government as the best agent for bringing about the complete disorganization of the Soudan, in order to render its acquisition by Great Britain the more easy! To find a common standpoint for British and French readers in regard to African affairs does not in these days seem easy.

BOOKS FOR TOURISTS.

The Best Tour in Norway. By E. J. Goodman. (Sampson Low & Co.)—Mr. Goodman spent four weeks in the summer of 1890 and three weeks in the summer of 1891 in South-Western Norway. The land and the people were quite new to him; he started with the laudable resolve to make the best of everything and every one, enjoyed himself thoroughly in consequence, and has now set down his experiences in detail for the benefit of other intending tourists. The book will be useful to those who have only a limited time and limited means at their disposal for the Northern trip, and are anxious to turn both to the best account; but otherwise it is neither better nor worse than the common run of tourist note-books. The title is unhappy, to begin with. No "tour in Norway" which stops short of Throndhjem and knows nothing of the Lofotens can claim to be anything but second "best," as we hope Mr. Goodman will one day be able to discover for himself, should his good fortune ever take him as far as Hammerfest. Sad havoc is made throughout the volume of the Norwegian place-names, though this was only to be expected from one ignorant of the language, and consequently dependent for his information thereon upon

the very inaccurate English guide-books. Mr. Goodman seems to have seen everything, or nearly everything, which fell in his way, though not even the most magnificent waterfall in Southern Norway could tempt him out of his way. He also seems to take a deeper interest in new hotels than in old churches (one or two of which he unaccountably missed), and generally speaking we hear more about what the author ate than what he saw. The book is enlivened by many good portraits, but the map of the route is indifferent enough.

Norway and the Norwegians. By C. F. Keary, M.A. (Percival & Co.)—Mr. Keary's little volume is of a very different calibre. It is the work of a scholar who thoroughly understands his subject, being not so much a guide-book as a compendium of absolutely everything relating to the Northern kingdom. The section on Iceland and the Icelanders is especially valuable; but then, as every one knows or ought to know, the Norseman is Mr. Keary's speciality. There is also a very able, but regrettably brief chapter on modern Norwegian literature. We commend the author's fair and common-sense view of the Ibsen social drama to the attention of our English Ibsenites. Mr. Keary does not, like Ibsen's eminent French translator, insinuate that the condition of things imagined or revealed by the author of 'Ghosts' argues "something rotten in the state of Denmark," but he thinks that, "when time has stripped them of the rather adventitious aid of their connexion with burning questions of the day," these "bourgeois" plays will hardly hold a very high place among creative works. The sections on Swedish and Danish history are not quite so satisfactory, though here limited space might well be pleaded as an excuse for a somewhat perfunctory treatment. Altogether the only fault we have to find with Mr. Keary's book is that it is not as long again.

THE admirable guide to *South Devon and South Cornwall*, which Messrs. Dulau publish and Mr. Ward and Mr. Baddeley compiled, has reached a fourth edition. The maps are particularly numerous and useful.—Mr. Stanford has added an excellent *Tourist's Guide to the Wye* to his well-known series of handbooks. It will be welcome to any one who makes a tour on the Wye, and people who know their own interests will not neglect to make such a tour. This volume, begun by the late Mr. Bevan, has been seen through the press by Mr. Worth. Mr. Stanford has likewise issued new editions of his guides to *Suffolk, Berkshire, and the Channel Islands*.

MESSRS. WARD & LOCK have sent us a number of their shilling guides, intended for popular use and embracing most of the favourite haunts of the British tourist: the English Lakes, the Isle of Man, the Highlands of Scotland, North Wales, Scarborough, the Isle of Wight, the Channel Islands, Connemara, &c., and also the Rhine.

MR. SWAN has published with Mr. Nutt a useful handbook, *Travellers' Colloquial Italian*, which forms part of his phonetic series. Mr. Swan supplies a good stock of phrases, but we cannot say we like his figured pronunciation. His remarks on pronunciation are, however, useful, and his notes on travelling, hotels, &c., are sensible.

OUR LIBRARY TABLE.

The Social Horizon (Sonnenschein & Co.) is rather a curious book, written by the author of 'Life in our Villages.' It is, in fact, a powerful essay in favour of the principles of Fabian Socialism; but the author tells us in the preface that he has not read much Socialist literature, and has worked his conclusions out for himself. We believe that this is so, because to discuss as he does questions which have been most fully treated already in great numbers of books—as, for example, lately in 'Fabian Essays'—without

naming the work of his predecessors, and without showing any consciousness that the whole matter has been argued over and over again, would, if the author knew much of the literature of the subject, be a course of deception of which he would be obviously entirely incapable. We may, therefore, commend this little volume as an original treatise, well written and readable, which may possibly advance the author's views with those who have not any or much previous acquaintance with the matter. The general line of argument is to point to the facility with which public control might now be assumed over great branches of industry, as compared with the former difficulties, and to dwell on certain beneficial results of restriction of hours.

MANY books of varying merit on fish and fishing have, if we may believe their authors, been disinterestedly written for the benefit of that excellent young man, the tyro. Should he avail himself freely of them, and possess an average memory, he may, at any rate, discourse learnedly on the subject; but our experience is that proficiency in the art of killing fish is often in inverse ratio to theoretical knowledge. *The British Angler's Lexicon*, by Richard Niven (Sampson Low & Co.), is, as its author says in his preface, not to be classed as a book at all. Indeed, it rather resembles an amplified trade catalogue, and has no pretension to literary merit. It is a somewhat imperfect endeavour to treat all matters connected with angling in a manner between that of a dictionary and the greater detail of an encyclopædia. To do this well is difficult; much labour is involved and much skill is required. Nevertheless, the attempt now made is not to be condemned; indeed, when improved by judicious addition and omission it will become a valuable book of reference. As it is there is much sound advice to be found in its pages. The remarks about dress are sensible, though the author is too partial to waterproof materials. It is by no means certain that they are an unmixed blessing, and save when the angler is comparatively at rest the less they are worn the better. The advice about fly-fishing in a lake is puzzling: the tyro is told not to draw his flies against wind, but to let the wind carry them before it. How he is to manage this feat is not explained. He sits in a boat which drifts with the wind, he casts with the wind, and unless he desires to see the boat drift over his line he must draw his flies against, or at any rate across, wind. Under the head "Books on Angling," a properly defined list, arranged either alphabetically or according to date of publication, would be interesting.

MR. WILLS's collection of forty-one short stories, *In and About Bohemia* (Griffith, Farran & Co.), is one to be hailed with delight by the railway traveller or the hard-worked man who can only take his fiction in snatches. There is nothing much in any one of them, but what there is is always made the most of; and the bright, incisive, slightly vulgar method of telling them forms the chief charm of the book. Not a word is wasted, but the scene and the characters are rapidly dashed off in a few lines, so as to make the story intelligible. The names, too, of the characters are generally very felicitous, and often almost stand in place of a description: Ghoul & Scorch, the publishers, Drs. Drugwell and Dandlechild, the general practitioners, Rubens Gobbles, R.A., the artist and epicure, are examples taken at random. Perhaps the best stories are 'The Eye of Faith,' 'A Dear Little Woman and a Dog,' and 'Dreadful Pottinger's Holiday'; but it would be invidious to dogmatize, especially as it would be difficult to find a dull story among them. In his preface Mr. Wills promises to give us a further instalment of these stories if the present book is a success. We hope it may be.

MESSRS. MACMILLAN have done good service to the admirers of the genius of Charles Dickens

by issuing a series of such of his works as are no longer subject to the laws of copyright, beginning with *The Pickwick Papers*, *Oliver Twist*, and *Nicholas Nickleby*. Handy in form, well printed, illustrated with reduced reproductions of the original plates, introduced with bibliographical notes by the novelist's son, and above all issued at a most moderate price, this edition will appeal successfully to a large number of readers. Having said so much there is not a great deal to add. Those who are not learned in Dickens bibliography will find his son's essays in that science sufficient, while those who neither possess nor know the original plates will not complain of the process of reproduction. The opening volume, 'The Pickwick Papers,' is practically a reprint of the Jubilee edition, reviewed in our columns on its appearance, and calls for no further comment now. The introduction to 'Oliver Twist' deals largely with George Cruikshank's absurd claim to the design and scheme of the work as well as to the delineation of the scenes and characters. The illustrations have always seemed to us to contain some of the great artist's best work and a good deal of his worst. Anybody who doubts the latter part of this statement should study "Oliver waited on by the Bow Street Runners," and the last plate, "Rose Maylie and Oliver," as to which it is hard to say whether the cancelled plate (a copy of which appears in this edition) or that substituted for it is the more execrable. The introduction to the third volume is mainly concerned with the "Squeers" controversy, but gives reprints of the author's own several introductions, &c. Why does the editor, after mentioning that the portrait of Dickens engraved as a frontispiece for this volume on its first appearance was the best ever done of him, omit to reproduce it? We could have spared in its favour the poor plates from a play by Stirling, which have no business in the volume.

MESSRS. LONGMAN have sent us three more volumes (vols. iv., v., and vi.) of the neat reprint, in cabinet size, which they are publishing of Mr. Lecky's valuable *History of England in the Eighteenth Century*. The accomplished author has revised his book so carefully that in vols. iv. and v. we have detected no errors, but in vol. vi. we have found two or three trifling oversights, which are barely worth mentioning for correction in a future edition. "Misère" is twice on one page translated "misery" instead of *destitution*. In the footnote on p. 292 "Limousin" is a slip for Limoges; while on p. 562 "Mollendorf" should be Möllendorf.

WE have on our table *Francis Bacon and his Secret Society*, by Mrs. H. Pott (Low).—*Prehistoric America*, Vol. II.: *Emblematic Mounds and Animal Effigies*, by S. D. Peet (Chicago, 'American Antiquarian' Office).—*By Boat and Rail*, by J. R. Everhart, M.D. (Putnam).—*Graphic Chronology*, by R. W. Western (F. Unwin).—*Graduated Passages from Greek and Latin Authors for First Sight Translation*, selected by H. Bendall and C. E. Laurence, Part II. (Cambridge, University Press).—*Max Müller and the Science of Language: a Criticism*, by W. D. Whitney (New York, Appleton).—*Blackie's Science Readers*, No. III. (Blackie).—*Elements of Economics of Industry*, by A. Marshall (Macmillan).—*Technical Education in the Counties*, by G. J. Michell and E. H. Smith (Philip).—*Report of the Statistics of New Zealand, 1890* (New Zealand, Didsbury).—*The Distribution of the Produce*, by J. C. Smith (Kegan Paul).—*Gypsy Children*, by G. Smith (Woodford, Fawcett & Co.).—*Colour-Blindness and Colour-Perception*, by F. W. Edridge-Green, M.D. (Kegan Paul).—*The Illustrated Catholic Family Annual for 1892* (Burns & Oates).—*The Land of Flowers, &c.*, by Clement Scott (Simpkin).—*The City of the Just*, by T. Terrell (Trischler).—*Won in Spite of Him*, by the Rev. C. Houghton

(Digby & Long).—*Condemned; or, in the Dark*, by E. Pidwell (King, Sell & Raiton).—*A Strange Case of a Missing Man*, by C. Cregan (Gale & Polden).—*The Old Stone House, and other Stories*, by A. K. Green (Putnam).—*The Avenging of Hiram*, by B. Coll (Bristol, Arrow-smith).—*Ellis*, by J. E. A. Brown (Kegan Paul).—*A Prelude to the Idylls of the Queen*, by W. A. Gibbs (Low).—*Milton's Paradise Lost*, Books V.-VIII., with Notes by C. M. Lumby (Cambridge, Deighton, Bell & Co.).—*A Garden, and other Poems*, by R. F. Towndrow (Fisher Unwin).—*Poems of Gustavo Adolfo Becquer*, rendered into English Verse by M. Carnes (Kegan Paul).—*The Perfume-Holder, a Persian Love Poem*, by C. L. Betts (Gay & Bird).—*The Poetic Works of Frank Cowan*, Vol. I. (Greenesburgh, Pa., the Oliver Publishing House).—*Flasks and Flagons, Poems*, by F. S. Saltus (Buffalo, Moulton).—*The Divine Guest*, by the Rev. W. J. Bettison (S.P.C.K.).—*The Development of Revelation*, by E. R. Palmer, M.A. (Palmer).—*The Doctrine of the Episcopal Church*, arranged by H. R. Percival (Putnam).—*Mothers' Unions*, by the Hon. Mrs. Bulkeley-Owen (S.P.C.K.).—*The Epistles of the Apostle Paul*, by Geo. G. Findlay (Killy).—*and Messages from the Cross to the World*, by the Rev. E. H. Taylor (Griffith & Farran).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Decline (The) of the Pulpit and its Causes, by a Scottish Churchman, cr. 8vo. 3/6 cl.
Farrar's (F. W.) Ephphatha, or the Amelioration of the World, cr. 8vo. 3/6 cl.
Sanday's (W.) Two Present-Day Questions, Sermons, 2/6 cl.

Law.

Lawful Wedlock, or How shall I make sure of a Legal Marriage? by Two Barristers, 16mo. 2/ cl.

Fine Art.

Academy Architecture and Annual Architectural Review, 1892, edited by A. Koch, roy. 8vo. 3/6 net, swd.

Poetry.

Caine's (R. H.) Love Songs of English Poets, 1500 to 1800, 12mo. 3/6 cl.
Ferguson's (G.) Our Earth, Night to Twilight, Vol. 1, 3/ cl.
Scott-Elliott's (W.) The Marriage of the Soul, and other Poems, cr. 8vo. 5/ cl.

Music.

Broadhouse's (J.) The Violin, its Construction Practically Treated, 12mo. 3/6 cl.

History and Biography.

Accession of Queen Mary, being the Contemporary Narrative of Antonio de Guaras, edited by Garnett, 10/6 net.
Bygone Essex, edited by W. Andrews, 8vo. 7/6 cl.
Dictionary of National Biography, edited by S. Lee, Vol. 31, roy. 8vo. 15/ cl.
Froude's (J. A.) The Spanish Story of the Armada, Cabinet Edition, cr. 8vo. 6/ cl.
Gladstone's (H. Hon. W. E.) Speeches and Public Addresses, Vol. 10, 8vo. 12/6 cl.

Geography and Travel.

Barrett's (C. R. B.) Essex, Highways, Byways, and Waterways, cr. 4to. 12/6 net.
Dent's (C. T.) Mountaineering, 10/6 (Badminton Library).
Englishman (An) in Paris, Notes and Recollections, 2 vols. cr. 8vo. 18/ cl.
Gordon's (H. P.) The Land of the Almighty Dollar, 10/6 cl.
Kirk (T.) and Thoresby's (R.) Tours in Scotland, 1677-1681, edited by P. H. Brown, 8vo. 5/ cl.
Stuart's (J. A. E.) The Literary Shrines of Yorkshire, 7/6 cl.

Philology.

Cicero Pro Milone, edited, with Introduction and Notes, by A. B. Poynton, 12mo. 2/6 cl.
Hewett's (S.) The Peasant Speech of Devon, cr. 8vo. 7/6 cl.
Middleton's (G.) An Essay on Analogy in Syntax, 8vo. 3/ cl.
Skene's (A. P.) Antiquities of the Picts, a New Departure in Philology, cr. 8vo. 3/6 swd.

Science.

Bonney's (G. E.) Induction Coils, a Practical Manual for Amateur Coil Makers, cr. 8vo. 2/ cl.
Dowse (I. S.) On Brain and Nerve Exhaustion, cr. 8vo. 2/6 cl.
D'Urban (W. S. M.) and Mathew's (Rev. M. A.) The Birds of Devon, illustrated, 8vo. 21/ cl.
Fleming's (J. A.) The Alternate Current Transformer, Vol. 2, 8vo. 12/6 cl.
Hull's (E.) Volcanoes, Past and Present, cr. 8vo. 3/6 cl.
Leland's (C. G.) Leather Work, a Practical Manual for Learners, imp. 16mo. 5/ leatherette.
Longman's School Mensuration, by A. J. Pearce, 2/6 cl.

General Literature.

Adam's (J.) Commercial Correspondence, 8vo. 3/ cl.
Armstrong's (J.) Value, a Criticism of Political Economy, 2/6 cl.
Bella's (G.) True to the Prince, a Tale of the Sixteenth Century, cr. 8vo. 6/ cl.
Crawford's (F. M.) The Witch of Prague, cr. 8vo. 6/ cl.
Dialogue (The) or Communion between the Wise King Salomon and Marcolphus, ed. by E. G. Duff, 10/6 net.
Dickens's (C.) Martin Chuzzlewit, a Reprint of First Edition with the Illustrations, Introduction by C. Dickens, 3/6 cl.
Fane (W. V. R.) and Graham's (A. H.) Qualifications and Registration of Electors, cr. 8vo. 2/ bds.

Harford's (H.) Fan, the Story of a Young Girl's Life, 3 vols. cr. 8vo. 31/6 cl.
Hewins's (W. A. S.) English Trade and Finance, chiefly in Seventeenth Century, cr. 8vo. 2/6 cl.
Home-Gall's (W. B.) Where Honour Sits, cr. 8vo. 6/ cl.
Horton's (R. F.) This Do, Six Essays in Practice, 12mo. 2/ cl.
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FOREIGN.

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Bibliography.

Bibliothèque de la Compagnie de Jésus, nouvelle édition par G. Sommervogel, Vol. 3, 2m.
Roth (F. W. E.) Die Mainzer Buchdruckerfamilie Schöffer während d. XVI. Jahrh., 9m.

Philology.

Corpus Glossariorum Latinorum, rec. G. Goetz, Vol. 3, 20m.
Josephi Opera, rec. B. Niese, Vol. 3, 5m.
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Science.

Abhandlungen der königl. Akademie der Wissenschaften zu Berlin, aus 1891, 34m.
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BELISIARIUS AND MARLBOROUGH.

THE parallel between Belisarius and Marlborough (*Athen.* No. 3373) was suggested long ago by Bishop Burnet in circumstances related by Horace Walpole:—

"Bishop Burnet's absence of mind is well known. Dining with the Duchess of Marlborough after her husband's disgrace, he compared this great general to Belisarius. 'But,' said the duchess, eagerly, 'how came it that such a man was so miserable, and universally deserted?' 'Oh, madam (exclaimed the *distracted* prelate), he had such a brimstone of a wife!'"—Walpoliana, i. 130.

W. ALDIS WRIGHT.

THE UNIVERSITY OF MELBOURNE.

Göttingen, June 12, 1892.

I WAS not at all unprepared for a protest such as that which appeared in your issue of the 11th inst., and though I regret that my action has not Prof. Tucker's approval, I am very glad that the Melbourne Council should have the benefit of his eloquent and discriminating championship.

It will appear, however, that, in spite of Prof. Tucker's vindication, there is really very little difference between us on the concrete facts. He may maintain that the Council "as a body consists of just and courteous gentlemen"; but I do not think he would go so far as to say that in its corporate capacity it acts with courtesy and justice. If he does, our ideas of those qualities must greatly differ. And, as I observe, he makes no real attempt to deny the truth of my articles of impeachment—in fact, I do not think that the Council would wish him to dispute it.

This is the gist of the matter. I have never denied the many advantages attending a professorship at Melbourne; and if a man deliberately accepts such a position with full knowledge of the facts, well and good. My point is that it is neither just to applicants, nor, in the long run, can it prove beneficial to the University, that men should apply for such a post under a misapprehension. And as I know that I should have felt deeply indebted to any one who had warned me in good time, so I held it to be my duty to warn others.

As I hinted in my former letter, I am prepared to accept the consequences which a disapproval of my action may entail. But as Prof. Tucker has referred to the effect likely to be produced by it in Victoria, I am entitled to say that, at the time of my resignation, my published protest against the policy of the Council received the distinct endorsement of the two leading daily papers of Melbourne, and that my latest advices from Australia inform me that the republication in Melbourne of my letter to the *Athenæum* has alienated the sympathies neither of my late colleagues nor the press. I may also add that Prof. Tucker himself once told me (unless I entirely misunderstood him) that a few years ago several of the professors contemplated the publication in England of a statement similar in purpose to mine. This fact, I think, shows that the difference between us is mainly one of discretion, not of fact.

Upon one point I must put Prof. Tucker right. In speaking of the Council as "a body which will certainly not condescend to defend itself," he has accused it too hastily of dignity. As a matter of fact, the Council has replied, but in a peculiar and characteristic fashion which quite excuses Prof. Tucker's mistake. It has sent a private statement, which has not been communicated either to the public or to myself, to be shown to intending candidates. The latter will, doubtless, receive this *ex parte* explanation with due caution.

I do not think that any benefit would result from a discussion of the qualifications which Prof. Tucker thinks should be applied to my charges. To my mind they are by no means so important as they appear to him. If I did not, in my former letter, express with sufficient clearness my sense of the advantages of a Melbourne professorship, I regret the fact sincerely. But the exact truth of my indictment, and the necessity for its publication, I firmly maintain.

EDWARD JENKS.

UNPUBLISHED LETTER OF THOMAS JEFFERSON.

THE subjoined letter was written to an eminent Unitarian minister at Cambridge, Massachusetts, who had applied for another minister who wished employment in the new University of Virginia. Mr. Jefferson was in his eighty-second year when this letter was written. The Mr. Adams mentioned is John Adams, who had been the president, while Mr. Jefferson was vice-president, in the closing years of the eighteenth century. He was eight years older than Jefferson. They represented the two poles in politics, but in later years were brought together by similar religious sentiments. The death of these two ex-presidents, who mainly carried the Declaration of Independence,

on the fiftieth anniversary of that Declaration—one of the most remarkable historic coincidences—lends exceptional interest to the following letter. The letter is copied literally from the original, which is in possession of Dr. John S. H. Fogg, of Boston, Mass.:—

Monticello, Jan'y 8, '25.

DEAR SIR,—Your favor of Dec. 20 is received. The Professors of our University, 8 in number, are all engaged. Those of antient and modern languages are already on the spot. Three more are hourly expected to arrive, and on their arrival the whole will assemble and enter on their duties. There remains therefore no place in which we can avail ourselves of the services of the revd. Mr. Bertram as a teacher. I wish we could do it as a Preacher. I am anxious to see the doctrine of one god commenced in our State. But the population of my neighborhood is too slender, and is too much divided into other sects to maintain any one Preacher well. I must therefore be contented to be an Unitarian by myself, altho I know there are many around me who would become so if once they could hear the question fairly stated.

Your account of Mr Adams afflicts me deeply; and I join with him in the question is existence, such as either his or mine, worth anxiety for its continuance. The value of life is equivocal with all its channels of enjoyment in full exercise. But when these have been withdrawn from us by age, the balance of pain preponderates unequivocally. It is true that if my friend was doomed to a paralysis either of body or mind, he has been fortunate in retaining the vigor of his mind and memory. The most undesirable of all things is long life; and there is nothing I have ever so much dreaded. Altho subject to occasional indispositions, my health is too good generally not to give me fear on that subject. I am weak indeed in body, scarcely able to walk into my garden without too much fatigue. But a ride of 6, 8, or 10 miles a day gives me none. Still however a start or stumble of my horse, or some one of the many accidents which constantly beset us, may cut short the toughest thread of life, and relieve me from the evils of dotage. Come when it will it will find me neither unready nor unwilling. To yourself I wish as long a life as you choose and health and prosperity to its end.

TH: JEFFERSON.

[Superscription:] Doct^r Benjamin Waterhouse, Cambridge, Mass.

Free
Th: Jefferson.

BERNARDUS MONACHUS.

In Chaucer's 'Legend of Good Women,' l. 16, we read:—"Bernard the monk ne saugh nat al, perdee."

In my note on the line I explained that the reference is to St. Bernard of Clairvaux. My reviewer in the *Athenæum* expressed a doubt on this point, adding, "The allusion is more probably to some less famous person of the same name" (see *Athen.*, September 28th, 1889).

This criticism always seemed to me unlikely, because the whole point of the saying turns upon the assumption that Bernard was a famous and notable man.

In consulting Tyrwhitt's 'Glossary' I find that he long ago said the same thing as I do, adding, "see Hofmann, in v."

This is not very lucid, but the reference is quite correct. In J. J. Hofmanni 'Lexicon Universale' (Basilee, 1677) there is a short notice, under the heading "Bernardus," of St. Bernard of Clairvaux. The article proceeds to say of him:—"Que opera omnia, sex tomis comprehensa, cum ejus vita, edidit Merlonus Horstius, parochus Coloniensis. Nullos habuit præceptores præter quercus et fagos. Hinc proverb. *Neque enim Bernardus vidit omnia.*"

This is direct evidence, and perhaps more can be found; for I do not know the edition by Horstius whence Hofmann probably took the statement. I suspect that Tyrwhitt is right, as usual.

WALTER W. SKEAT.

THE AUCTION CATALOGUE OF DR. JOHNSON'S LIBRARY.

Too much importance has been given to the so-called "unearthing" of the auction catalogue of Johnson's library, sold by Mr. Christie on February 16th, 1785. The pamphlet is interest-

ing, but not extremely rare—not nearly so rare, for instance, as the auction catalogue of Goldsmith's library—and is well known to most Johnson collectors. A copy was sold at Puttick's on the 16th of November, 1881; another copy is now in the possession of Mr. H. G. Reid; and a third copy was for sale a few months ago at Mr. Harding's, of Hyde Street. It would be easy to name several volumes relating to Johnson much less known than the sale catalogue of his books.

In the quarto edition of Croker's 'Johnsoniana,' 1836, there is an engraving of General Oglethorpe attending the sale of Johnson's library at Christie's, and holding in his hand the catalogue which has just been reprinted by the Johnson Club. The old general died a few months later, in June of the same year.

F. G.

AN AUTOGRAPH SOCIETY.

Thornton Lodge, Thornton Heath, June 20, 1892.

It has been proposed by several gentlemen interested in the pursuit that a small society should be formed, having for its object the cult and furtherance of autograph and MS. collecting. That such a society would be useful to its members admits of no doubt. That the pursuit is one to be encouraged in view of its importance to the historian and biographer is generally acknowledged. The value to posterity of a collection of important MSS. cannot be estimated, and I venture to think that anything that may tend towards their better preservation, and, in short, may educate people to regard diaries and MSS. as something better than waste-paper, deserves the support at least of all who are interested in literary work. The recent extraordinary discovery of a MS. diary of Victor Hugo and its sale for six francs, together with a mass of correspondence of the great poet, furnish a significant commentary on the want of good sense too often, alas! shown by educated people in dealing with priceless treasures.

I have already received promises of support from some of the most eminent collectors of the day, and I shall be glad to hear from any one, lady or gentleman, who is willing to join, or who wishes to hear more fully what should constitute the chief objects of the society.

H. SAXE WYNDHAM.

SALES.

MESSRS. SOTHEBY, WILKINSON & HODGE sold last week the library of the late Mr. Robert F. Cooke, the well-known partner of the late Mr. John Murray. The following fetched good prices: Byron, Manfred, the author's copy, 1817, 35*l.*; The Curse of Minerva, in the original boards, 1812, 100*l.*; The Waltz, in the original paper wrapper, 1813, 86*l.*; a volume containing some of the proof-sheets of Childe Harold, with corrections in Byron's autograph, 108*l.*; Dickens's works, *édition de luxe*, 16*l.* 15*s.*; Gentleman's Magazine, 1731-1868, 25*l.* 10*s.*; Quarterly Review, 1809-1891, 13*l.*; Ruskin, Stones of Venice, 1851, 15*l.* 5*s.*; Sir W. Scott, the original autograph MS. of his Review of Kirkton's History of the Church of Scotland, 31*l.* The following relics of Lord Byron were also sold: a brace of pocket pistols marked "B," 52*l.*; a small square travelling inkstand, similarly marked, 27*l.*; a circular hand glass, 22*l.*; a picnic case, 30*l.* 10*s.*; a leather tobacco box formerly belonging to Robert Burns, and also to Byron, 28*l.*; Byron's sword, 55*l.*; double-barrelled pistol, engraved with initials "J. B. to G. G. B.," 26*l.*; miniature of Lord Byron's mother, 27*l.* The sale realized 1,850*l.*

Messrs. Puttick & Simpson have sold at auction the library of the late Mr. C. J. Read, of Salisbury. Thackeray's Vanity Fair, in the original parts complete, fetched 13*l.* Wiltshire Archaeological Magazine, 24 vols., 5*l.* An Autograph Letter of W. Cowper to his Sister, 4*l.* 4*s.* Dickens's Christmas Books, presentation copies,

4 vols., 11*l.* 5*s.* Horæ Beatæ Mariæ Virginis, MS. on vellum, 39 miniatures, old red morocco, sec. xv., 35*l.* Horæ Beatæ Mariæ Virginis, MS. on vellum, 11 miniatures, 20*l.* C. Lamb, Collected Works, first edition, presentation copy, with signatures of Mary Lamb, 4*l.* 12*s.* 6*d.* Milton's Paradise Lost, first edition, 10*l.* 5*s.*

Literary Gossip.

THREE volumes of essays by the late Prof. Freeman, on archaeological and historical subjects, collected by the professor before his death, are to be published shortly. The volumes will be edited by Mrs. A. J. Evans. Prof. Freeman left some notes for a life of Hannibal in the "Heroes of the Nations" series, but these are not in a sufficiently advanced state to warrant the production of the book.

'THE WRECKER,' Messrs. Louis Stevenson and Lloyd Osbourne's long-looked-for novel, will make its appearance in volume form on Monday. It is dedicated to Mr. Charles Baxter, W.S., who was likewise the happy "dedicatee" of 'Kidnapped,' and has received similar honours at the hand of several well-known writers, though not himself a man of letters by profession. Mr. Baxter appears, as it were, "no fisher, but a well-wisher to the game."

MR. ANDREW LANG contributes to the July number of *Blackwood* an article on the 'Jacobite Lord Ailesbury,' whose memoirs, written by himself, form the most recent publication of the Roxburghe Club. Among other contributors to the same number are Lord Brabourne, who continues his articles on 'Old Elections'; Mr. H. O. Forbes, the naturalist, with a paper on 'New Guinea as a Colony'; E. Gerard (Madame de Laszowska), who reviews the Crown Princess Stephanie of Austria's 'Lacroma'; and Mr. R. E. Francillon, who contributes a short story.

MR. J. M. COWPER's first series of Canterbury marriage licences, from 1568 to 1618, is in the hands of the binder, and will shortly be ready for delivery to subscribers. The issue of a second series is contemplated, bringing the work down to 1646—indeed, the transcript from 1619 to 1637 is completed; but as this second series will contain about ten thousand lengthy allegations, nothing will be done towards printing until Mr. Cowper is assured of sufficient subscribers to pay his printer's account.

THE Council of the Camden Society have just taken a step which will enable non-members to procure the publications of the Society at certain fixed prices. Persons having special objects in view may thus obtain volumes which concern their own particular subjects without being under the necessity either of paying for or taking in the whole of the publications issued during the years in which those volumes appeared. A prospectus and priced list of the new series (commenced in 1871) of the Society's publications may be obtained on application to Messrs. Nichols, of 25, Parliament Street, Westminster, from whom also the publications themselves may be obtained, either directly or through any bookseller.

WE are sorry to hear of the death of Mr. W. Cory, better known, perhaps, as Mr. W. Johnson, for many years an Eton master.

His little volume 'Ionica,' printed anonymously in 1858, made a great impression on his contemporaries by its delicate and thoughtful tone. It became extremely scarce, and was reprinted with some additions about eighteen months ago. He subsequently published a reply to Jacob Omnium's attack on the school. Subsequently he was compelled by the will of a relative to change his name on coming into some property, and, retiring from Eton, he lived the life of a country gentleman in the west of England. He subsequently published an able, but not altogether satisfactory work, a 'Guide to Modern English History,' in two parts.

An article by Mr. Frederic Villiers, entitled 'Negus Negusti and the Abyssinians,' will appear in the July *Century*, with illustrations by the author. Mr. Edgar Fawcett will have a poem called 'Traffic' in the same number.

MESSRS. DENT & Co. are going to add to their pretty issue of Peacock's works another volume, containing an unfinished and hitherto unpublished story, 'Sir Calidore,' and reprints of articles which Peacock wrote for *Fraser*, *Bentley's Miscellany*, &c., together with an index to the first lines of the lyrics contained in the preceding volumes.

To the Chiswick Press editions will be added in October Thomas Nash's 'Life of Jack Wilton,' accompanied by an essay on the life and writings of Nash by Mr. Gosse.

THE annual meeting of the British Record Society was held last week at the Heralds' College. Mr. Cecil Foljambe, M.P., took the chair. The Marquess of Bute was re-elected president, and the vice-presidents were re-elected, with the addition of Sir Francis Jeune. No change occurred in the constitution of the Council beyond the retirement of Mr. R. Harrison. Mr. Phillimore was reappointed honorary secretary, and Mr. E. A. Fry was chosen honorary assistant secretary, while Mr. Athill and Mr. E. Holt-house were appointed joint treasurers. The annual report was read. The completion of the overdue part of the Index Library was announced. It was explained that the delay arose from the Society's late printers having failed. Messrs. Austin & Sons, of Hertford, have now undertaken the Society's printing. Sussex wills at Lewes and Gloucester wills are now at press, and the issue of the Prerogative wills at Somerset House will be resumed forthwith.

Atalanta, the well-known magazine for girls, has just been transferred to fresh proprietors. The present editor, L. T. Meade, will continue her services. The July number contains the first part of a new serial by Mr. Frank Stockton, author of 'Rudder Grange.'

MR. GIFFEN has returned from his visit to Tasmania, and Messrs. Bell will publish immediately his new book, entitled 'The Case against Bimetallism.'

THE munificent gifts recently made by Mr. J. Passmore Edwards to Free Libraries amount to 30,000 volumes in all. They are not confined to London, but libraries in Cornwall, Salisbury, Southampton, and Yorkshire have profited by Mr. Edwards's liberality.

In the *Newbery House Magazine* for July

(which number opens the fourth year of publication) a new serial will be commenced, entitled 'The Slowly Grinding Mills,' by Mrs. G. Linnaeus Banks. Mr. Fergus Hume contributes some fairy stories for children. Miss Gordon Cumming writes on the earthquake in Japan of 1891. An illustrated description of a 'Book of Hours' is contributed by Mr. Alfred Pollard.

A NEW NOVEL by Mrs. Parr, author of 'Dorothy Fox,' &c., will be published early in July, in three volumes, by Messrs. Cassell & Co., under the title of 'The Squire.'

LAST Saturday week we announced the expected publication of a new contribution to the ever-increasing Goethe literature, and now we learn that a considerable collection of letters, addressed by F. W. Riemer, the learned tutor of Goethe's son, to the Frommann family at Jena, will shortly be issued under the title of 'Aus dem Goethe-Hause.' The letters, which will be edited by the well-known *littérateur* Dr. Heitmüller, give an account of the daily occurrences in the poet's family and in the circle of his friends.

BURNS in Bohemian has a curious sound, but no less an enterprise has been undertaken by Prof. J. V. Sládek, the editor of the Prague newspaper *Lumir*, than a translation of some one hundred and fifty of the songs and ballads of Burns into Czech. This version is shortly to be published by the Royal Academy of Science and Letters in Prague. In every instance the Bohemian translator has preserved the metrical form of the original, an extraordinary feat of skill and patience.

A CURIOUS discussion took place at the Netherlands Language Congress held this year at Antwerp. Some years ago the *Athenæum* mentioned the movement set on foot by the Willemsfond for the union of the dialects of Holland and Flanders. It was hoped by the adoption of a common spelling to raise the body of readers for each dialect from seven to seventeen millions, giving the leading novelists and writers a larger circle of admirers than those possessed by the writers of Sweden, Portugal, Greece, or Denmark. The common spelling has as yet mainly influenced scientific works, but has not overcome the effects of dialect in literature. In the case of Netherlands novelists and dramatists the complaint is made that if the southern dialect of Flanders is used the words are antiquated to northern readers, and the northern dialect is unpleasant to southrons. At the same conference it was proposed to deliver "university extension" lectures as an additional means of promoting literary studies.

LORD BRAYE informs us that we were in error, when reviewing the 'Memoirs of the Verney Family during the Civil War,' in speaking of the Verneys of the present day as sprung from the old race in the female line. It appears from Lord Braye's letter that the present owner of Claydon is no relation to any of the Verneys.

In our number for July 2nd we intend to publish a series of articles on the continental literature of the last twelve months. They will include, we hope, Belgium, by Prof. P. Fredericq; Bohemia, by M. V. Tille; France, by M. Joseph Reinach; Germany, by Hofrath Zimmermann; Holland, by M. Taco de Beer; Hungary, by M. L. Katscher;

Italy, by Commendatore Bonghi and Prof. Zannoni; Norway, by M. Jæger; Poland, by Dr. Belcikowski; Russia, by M. Milynkov; Spain, by Don J. F. Riaño; and Sweden, by M. H. Tigerschiöld.

THE only Parliamentary Papers likely to be of interest to our readers this week are Belgium, Report and Constitution of a Higher Council of Labour (1d.); and Scotch Education, Return showing Expenditure from the Grant for Public Education, &c., 1891 (3d.).

SCIENCE

Game Birds and Shooting-Sketches, illustrating the Habits, Modes of Capture, Stages of Plumage, and the Hybrids and Varieties which occur amongst Them. By John Guille Millais. Illustrated. (Sotheman & Co.)

THIS handsome folio is a monograph of the four species of Tetraonidae found in the British Islands: capercaillie, black-game, red grouse, and ptarmigan. In his preface the author expresses a hope that generous criticism will be accorded to his remarks, inasmuch as they are rough notes, mostly jotted down at the time of observation, without pretensions to literary merit or finished composition; but he may rest assured that the most captious of critics would forgive a slight want of polish in any sportsman and naturalist who could place his experiences before the reader in the lively style of Mr. Millais. Moreover, the numerous illustrations are for the most part of great beauty, especially some of those which seem to be from drawings in sepia—such as 'Dawn' (capercaillie cocks fighting), 'The Home of the Capercaillie,' 'Grouse-Driving,' 'In the Forest,' and 'A Highland Pastoral' (with mountain sheep, a soaring hoodie-crow, and two cock ptarmigan fighting for a mate). Some of the coloured plates of birds are, however, hard in outline and garish in tone, particularly those printed in Berlin; and, while admitting the remarkable powers of Mr. Millais as a draughtsman, we cannot shut our eyes to certain mannerisms. The fidelity with which he depicts the comical attitudes into which black-cocks throw themselves when "at play," awaiting the arrival of the grey-hens, can hardly be overpraised, while no artist in black and white has surpassed him in expressing vivid attention on the part of pointers and other dogs; but with the latter there is a facile touch in the drawing of the hind-quarters which sometimes borders upon exaggeration. On the other hand, as an example of what Mr. Millais can do, we would refer to the somewhat rough cut on p. 63, in which the repose of the tired dogs, the expectancy of the pointers, and the calm intelligence of the two collies are all admirably expressed—the collie to the right may almost be seen to pant. We have made these observations because we take far too genuine an interest in the author's work to bestow indiscriminate praise upon it; he will get enough of that elsewhere.

The history of the capercaillie in Scotland since its reintroduction in 1837 was written some years back by Mr. Harvie-Brown; but here it is brought down to date, and every conceivable detail added as to the

bird's habits, which, owing to altered conditions of existence, differ in several respects from those observable on the Continent. There the cock is liable to be shot in spring whilst "calling," and consequently becomes so wary that he can only be approached during the moment of excitement; but in this country there is no difficulty in stalking to within fifty yards. Until now we never clearly understood how it was that this fine bird became extinct in Scotland, for the partial destruction of the great forests seemed inadequate to account for its disappearance; but Mr. Millais throws a new light upon the subject when he tells us that the chicks are for some days very delicate, easily succumbing to spring showers and the wetness of deep heather, so that more than three or four out of a brood of ten or a dozen are seldom seen with the hen after the first week. On the Continent, where the climate is drier and the surface vegetation is less rank, a far larger proportion would be reared. The varieties and hybridisms of this species are well described, as are also the different stages of plumage; and an amusing story is told of a taxidermist who mounted thirty or forty fine old cocks every year, these being sent south as having been shot by sportsmen who had really killed only young birds in the uncouth dress of autumn!

The author confirms the testimony of others as to the diminution in the numbers of black-game, owing, as he believes, to the indiscriminate shooting of hens. This is undoubtedly correct, coupled with the secondary reason that when the hens become few in proportion (and each black-cock requires an unusually large harem) they are worried till they cease to breed; and this it is that has reduced black-game in Wolmer Forest to the verge of extinction. Twenty years ago the authorities were urged to allow the warders to shoot down some of the many old cocks with a rifle in springtime, so as to give the few hens a chance; but no, it was against the law, so "by the law came death" to the unfortunate females. That these, when sterile, often assume the plumage of the male is well known; but Mr. Millais figures a bird which is, we believe, unique—an adult black-cock in the garb of the greyhen. Another rarity, of which a coloured plate is given, is the hybrid between black-cock and red grouse, the handsome, but far more frequent, cross with the pheasant being the subject of another illustration. While upon the subject of hybridism, it may be said that Mr. Millais records two undoubted instances of a cross (in captivity) between a red grouse and a bantam fowl, a woodcut of the offspring being given. He has never seen a proved case of hybridism between grouse and partridge; while he is evidently sceptical respecting the parentage of a bird (figured) shot in Sutherlandshire in September, 1878, from a covey of grouse, and supposed to be a hybrid between that species and the ptarmigan.

Although much has been written about our red grouse, yet some most interesting notes will be found in these pages, especially as regards the variations of plumage in different localities, and the constant state of change throughout the year. In the ptarmigan there are three stages, which are more distinctly marked, owing to the white

winter garb, but the gradations between summer and autumn dress are worth studying. On the subject of the latter species, some remarks are made respecting its affinities with the form found in Iceland, where Mr. Millais has observed it under the tortures of the mosquitoes of My-vatu (the "fly-lake"). In Perthshire he was fortunate in witnessing on several occasions the tactics of a pair of golden eagles in pursuit of ptarmigan, of which some spirited tinted plates are given; and he considers that "were it not for the fact that they form the favourite prey of the fox and the eagle, the ptarmigan would in all probability be as numerous as their neighbours the grouse." This will not hold good as regards the island of Jura, on which there are no foxes and where no eagles have bred for years, nor have the ptarmigan been harassed by sportsmen, yet they have long been diminishing in numbers and are now extremely scarce. Man may have been the cause of their destruction on Hoy, in the Orkneys; but other reasons than those assigned must have led to the decrease of this species in Skye and elsewhere, as well as to its extirpation in the Lake district and the south-west of Scotland. And how is it that the ptarmigan has never been found in Ireland, though some of the mountains of Donegal seem made for it? We trust that Mr. Millais will go further into the question of the distribution of this species and of the whole genus *Lagopus*, for few, if any, are better qualified to do so. He is young (which is a great thing), a good naturalist, and an excellent draughtsman; he knows the grouse and ptarmigan in the British Islands, Iceland, and Scandinavia, and with a summer trip to Spitzbergen and one to Novaya Zemlya he should be as nearly master of the subject as any one can hope to be. And what a book he could give us on his return, with his sketches of Arctic scenery, huge cliffs thronged with sea-birds, lakes surrounded by moulting waterfowl, valleys dotted with reindeer, and all sorts of attractions! We hope he may turn the idea over in his mind, and that this successful essay in literature may be merely the forerunner of greater triumphs both with pen and pencil.

Mathematical Recreations and Problems of Past and Present Times. By W. W. Rouse Ball. (Macmillan & Co.)—This is a book which the general reader should find as interesting as the mathematician. At all events, an intelligent enjoyment of its contents presupposes no more knowledge of mathematics than is nowadays possessed by almost everybody. The first and larger portion of Mr. Ball's 'Recreations' ranges over a considerable variety of subjects—card tricks, puzzles, paradoxes, ferry-boat problems, magic squares, mazes, &c. The second and (to mathematicians) the more interesting portion discusses historically and critically such problems as the duplication of the cube, the quadrature of the circle, astrology, measurement of time, geometry of four dimensions, the constitution of matter, and the cause of gravity—all of which the author treats in a popular and interesting manner. His arguments in support of hyper-space (i.e., space of four or more dimensions) do not appear to be convincing; nevertheless, the fact that many mathematicians of undoubted ability share his opinions suggests some curious reflections. Does this phenomenon point to the tentative working of some incipient cerebral organ which, in

certain favoured specimens of our race, is destined to develop ultimately, on the evolutionary theory, into a sixth sense? If any of our readers imagine that we are joking, let them read the following two paragraphs (pp. 193, 194), which Mr. Ball has penned in all seriousness. The italics are ours:—

"An inhabitant of flatland could get out of a room, such as a rectangle, only through some opening, but, if for a moment he could step into three dimensions, he could reappear on the other side of any boundaries placed to retain him. Similarly, if we came across persons who could move out of a closed prison-cell without going through any of the openings in it, there might be some reason for thinking that they did it by passing first in the direction of the fourth dimension and then back again into our space. *This, however, is unknown.*

"Again, if a finite solid was passed slowly through flatland, the inhabitants would be conscious only of that part of it which was in their plane. Thus they would see the shape of the object gradually change and ultimately vanish. In the same way, if a body of four dimensions was passed through our space, we should be conscious of it only as a solid body (namely, the section of the body by our space) whose form and appearance gradually changed and perhaps ultimately vanished. It has been suggested that *the birth, growth, life, and death of animals may be explained thus as the passage of finite four-dimensional bodies through our three-dimensional space.* I believe that this idea is due to Mr. Hinton."

This suggestion is delicious, and we cannot sufficiently admire Mr. Ball's modesty in disclaiming the honour of having originated it. A four-dimensional body suddenly enters our world in the likeness of a baby. As the days and years roll on, it gradually changes its "form and appearance"; develops into a soldier, sailor, statesman, or bishop; and finally vanishes into that hyper-space from which it came, and to which it permanently belongs! And thus we may have at last a rigorous mathematical demonstration of the soul's immortality.

ANTHROPOLOGICAL NOTES.

THE Bureau of Ethnology of the Smithsonian Institution has recently published a collection of 77 letters, taken down in the native language from the dictation of members of the Omaha and Ponka tribes of North American Indians, with notes and translations by Mr. James Owen Dorsey, in continuation of the series of 161 similar letters contained in vol. vi. of 'Contributions to North American Ethnology.' The linguistic value of the work may be inferred from the fact that it affords as many as 12 ἀπαξ λεγόμενα; it supplies also some interesting sociological references. The attachment of the Indians to their native soil is strongly marked: "I am dwelling in the midst of the bones of my kindred, of the venerable men who dwelt here formerly and who have died in the land up to this very time; therefore the land is very precious to me." "When God made us in this country, he did not say, You shall regard yourselves in the way of others. God did not say this to any race of people, whether they were Indians or white people." Their domestic affections seem to be deep. The writer of one letter says: "The eldest child of your younger brother is dead. Your younger brother wishes you to know that he is in the depth of sorrow, so he sends this letter to you. I have nothing to cheer me here." A custom of giving away property after a death is mentioned in this and other letters: "I have parted with everything, and my wife and I barely sit erect, being destitute." "I had just one colt, but when Mandan's son lay dead, I gave the colt to the father, as he was sorrowful; and he gave it away on account of his dead son." "When I heard that your younger brother was dead, I gave away one of my best horses."

The same Bureau has also published an extremely valuable catalogue of prehistoric works east of the Rocky Mountains, by Mr. Cyrus Thomas, intended as preliminary to a complete and thorough catalogue of the ancient

works of the United States and Canada, and including not only those still existing, but also as far as practicable those which have been obliterated. The catalogue, arranged by states and counties, contains about 4,000 entries, occupying 246 pages, and is illustrated by a map showing the general distribution of ancient works in that portion of the United States to which the publication relates, by twelve archaeological maps of individual states or contiguous states, and by four archaeological maps on a larger scale of particular counties. The numerous mounds in Poinsett county, Arkansas; in the north-eastern portion of Florida; in Butler county, Ohio; and Crawford county, Wisconsin, receive this special treatment. Appended to each entry in the catalogue are references to all the authorities by which the particular mound or other object has been described, the completeness of which may be inferred from the fact that for the Great Serpent Mound in Adams county, Ohio, there are eighteen references, and for Fort Ancient, in Warren county, in the same state, which has recently been described in an excellent monograph by Mr. Warren K. Moorehead, there are twelve.

Arrangements for the meeting at Moscow of the International Congress of Anthropology and Zoology, to commence on August 13th of the present year, are being actively proceeded with. It will probably be attended by several distinguished English anthropologists. The subscription to the Congress for the Anthropological Section is 20 francs; for the Zoological Section, 20 francs; for both together, 30 francs, including the right to a copy of the record of its proceedings.

Mrs. Zelia Nuttall contributes to the *Internationales Archiv für Ethnographie* (vol. v. part i.) an article (in English) on ancient Mexican shields, illustrated by three plates, representing the various forms of military and ceremonial shields. The military shields were graded in material and colour according to the rank of the wearer and his services in the field. The majority of the shields transmitted to Spain by the conquerors, and recorded in the Spanish inventories, were gala shields, many of them decorated with gold, feather-work, and precious stones. It has hitherto been supposed that three feather shields only were in existence at the present day—two at the Museum of Stuttgart, and the one given by the unfortunate Emperor Maximilian to the National Museum of Mexico, and described as Montezuma's shield. Visiting, however, some months ago, the old castle of Ambras, near Innsbruck, Mrs. Nuttall found, to her surprise, a fourth example, answering to the description in the inventory of 1596 of "a shield of red feathers, on its field a blue dragon of coarse mosaic work, garnished with gold leaf," and still in a truly marvellous state of preservation. It is composed of the most precious and valued feathers employed in ancient Mexican feather-work, such as were reserved exclusively for the decoration of images of the gods and the use of supreme rulers. The blue dragon, she suggests, may represent the fabulous Ahuizotl or the coyote.

Prof. Giglioli communicates a letter as to the ornamental stone adze from New Ireland, referred to in *Athen.* No. 3310, from Mr. R. Parkinson, inspector of native labourers, whose first impression (he never having seen one like it) was that it must be the fabrication of some sailor during his spare time. Upon further inquiry among the natives, however, Mr. Parkinson ascertained that such things exist, but for some reason are kept secret by their owners and not readily offered for sale. He attributes the design of lizards, birds, and human figures to the wild fancy of the natives, and not to any mythological ideas.

Mr. Frederick Starr gives an account of the ethnographical objects contained in the Moravian missionary museum at Herrnhut, and at the mission-house museum at Basle. In the former

are some American specimens of special interest, among them a fine old wooden mask, with teeth made of pegs, and with scalp locks for hair, which Mr. Starr considers to have been used by the Eastern tribes.

Prof. Dr. W. Joest, of Berlin, contributes (in German) an account of Malayan songs and dances at Ambon and the Uliase in the Moluccas. He gives the music and words, with translation, of twelve songs, and a number of specimens of dance music. Some of the songs are of considerable length, one extending to sixteen stanzas. Most of them are love songs.

The last volume of the United States Geographical and Geological Survey of the Rocky Mountains Region, just sent to men of learning in Europe, is a work of great value and interest. It is the sixth volume of contributions to North American ethnology. It is entitled the *Cegiha Language*, by James Owen Dorsey, and consists of 794 quarto pages, with a copious index. It is to be followed by the vocabulary and grammar of the language and dialects. The language will be better known as the Omaha, a division of the Sioux, and is described by Dr. Latham (p. 461) in the 'Comparative Philology.' It lies near the Dakota and Hidata, in which analogies to the Old World languages have been traced, and there is every appearance that the Masaya of Nicaragua (p. 436) is an outlying member of the group. Mr. Dorsey has since 1873 devoted himself to Siouan researches. The volume now before us includes a remarkable collection of folk-lore and native correspondence, partly in the original and partly in translation. The rabbit figures largely in the folk-tales. This will be a great record and repertory on these subjects for the man of science, even to the time when the language shall have passed away. It is a monument, too, of the munificence of the United States Government. With this work on Omaha has come another laborious compilation on the *Algonquian Languages*, by James Constantine Pilling, also belonging to the Bureau of Ethnology. The object has been to make the book a complete record of everything printed or in MS. relating to this great group of languages, and certainly Mr. Pilling seems to have achieved it. The entries (mostly in very small type) are 2,245 in number. As they embrace the languages with which our people first came in contact in New England, and are illustrated by eighty-two facsimiles of rare books, they give a history for two centuries and a half of North American philology. A chronological index is a peculiar and useful feature.

From *Further Papers relating to the Protected Malay States* (Blue-book C. 6576 of 1892), recently issued, we are very glad to learn that the Perak Museum is in a satisfactory condition, and is valued by the native population. In the year 1890 the ethnological specimens were largely increased, and there are now 481 weapons and 225 stone implements exhibited. The Malay silver work was added to, and a most interesting collection of ethnological objects has been obtained from the island of Nias, which will be exhibited when the extension of the present buildings is completed. Materials for the flora and fauna of the Malay Peninsula are also being assiduously collected in the museum. A few interesting ethnological notes are given in some of the reports. Mr. Swettenham, the British Resident, accompanied the Sultan on a visit to the graves of all his predecessors of the present dynasty. Sultan Ayer Mati was buried on the Perak river, and the curious headstones of his grave are almost as perfect now as when they were erected over four hundred years ago. The Sultan's whole family accompanied him to a sand-spit at the mouth of the Perak river, where the rites necessary to the final ceremony of his installation were duly performed. Prof. Vaughan Stevens made a few short trips to the edges of the Sakai districts in Jelai and Telom and among the aborigines of the coast tribes.

His observations go to show that the Sakai are far more numerous than was formerly supposed. They live for the most part in groups of from two to three families, and are divided into two distinct tribes, called by themselves Senoi and Tembe respectively. The Senoi dialect is practically identical with that in use among the Sakai tribes of Kinta and the Lengkuas tribes near Blanja, in Perak, while the Tembe tribe speak a dialect equally similar to that in use among the Sakai tribes of Legap and Korbu, in the Plus district of Perak. Words to express any numerals higher than three are not found in either of these dialects.

GEOGRAPHICAL NOTES.

It is Mr. Fisher Unwin's intention to continue the series of "Climbers' Guides," published by him in 1890-1, till the whole Alpine range has been dealt with. Mr. Conway, the author of 'The Eastern Pennine Alps,' who is at present travelling in the Himalayas, and the Rev. W. A. B. Coolidge, the well-known authority on Switzerland, will preside over the undertaking. The two editors will contribute the forthcoming volume, which will describe 'The Lepontine Alps' (Simplon and Gothard). This volume will be followed by 'The Central Alps of Dauphiné,' by Messrs. Coolidge, Duhamel, and Perrin.

The June number of the *Proceedings* of the Royal Geographical Society is replete with papers of varied interest. Foremost may be mentioned Sir M. E. Grant Duff's 'Address on the Progress of Geography,' which, while more comprehensive, is also far more chatty and readable than usual. Mr. A. Ross's narrative of his recent journey to the head waters of the Ucayali, in Central Peru, combined with the instructive discussion that followed its reading, tells much of a region endowed with rich resources; while Mr. C. R. Markham discourses thoughtfully and pleasantly of the late Prof. Freeman and his geographical instincts, which induced him to study so many historical events *in situ*, and thus lent an additional charm of interest to his writings. The geographical notes are numerous, and quite as interesting as usual. Lastly, we must not omit to notice a very full and sympathetic memoir of the late Sir Lewis Pelly, by Sir Frederic Goldsmid, to whom the Society is already indebted for so much valuable literary and scientific work. Death has been unusually rife of late among distinguished geographers, and many of the obituary notices that have appeared in the pages of the *Proceedings* are really creditable contributions to geographical literature, and worthy of being published in a collective form.

SOCIETIES.

ROYAL.—June 16.—Lord Kelvin, President, in the chair.—The following gentlemen were admitted into the Society: Lieut.-Col. R. Y. Armstrong, Prof. J. A. Fleming, Mr. R. Giffen, Prof. W. A. Herdman, Mr. J. Joly, Dr. J. Larmor, Prof. L. C. Miall, and Dr. A. D. Waller.—The following papers were read: 'On a Multiple Induction Coil Machine and its Results,' by Lord Armstrong.—'On the Beams of Light seen with Partially Closed Eyelids,' by the late Prof. J. Thomson.—'Voltaic Cells with Fused Electrolytes,' by Mr. J. Brown.—'The Physiological Action of the Nitrites of the Paraffin Series considered in connexion with their Chemical Constitution,' Part II., by Profs. Cash and Dunstan.—'On the Estimation of Uric Acid in Urine,' by Mr. F. G. Hopkins.—'On the Potential Difference required to produce a Spark between Two Parallel Plates in Air at Different Pressures,' by Mr. J. B. Peace.—'Magnetic Properties of Pure Iron,' by Messrs. F. Lydall and A. W. S. Pocklington.—'Electro-chemical Effects on magnetizing Iron,' Part IV., by Mr. T. Andrews.—'On the Early Development of Cirripedia,' by Mr. T. T. Groom.—'Note on the Spectra of the Flames of some Metallic Compounds,' by Profs. Living and Dewar.—'The Air-bladder and Weberian Ossicles in the Silurid Fishes,' by Prof. T. W. Bridge and Haddon.—'Contribution to the History of the Interchange of Pulmonary Gases in the Respiration of Man,' by Dr. Marcet.—'Preliminary Note on the Pressure developed by some

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New Explosives, by Capt. Noble. — 'The Reserve-proteid of the Asparagus Root,' by Profs. Vines and J. E. Green. — 'Note on the Structure of Rhabdopleura,' by Dr. Fowler. — 'On the Alimentary Canal of *Pontia brassicae*,' and 'On a New Method for the Bacteriological Examination of Water, and on a New Bacillus discovered in Rain-water,' by Dr. Griffiths. — 'On the Flask-shaped Ectoderm and Spongoblasts in one of the Keratosa,' by Mr. G. Bidder. — 'The Cerebrum of *Ornithorhynchus paradoxus*,' by Dr. A. Hill. — and 'On Thermal Radiation in Absolute Measure,' by Dr. Bottomley. — The Society adjourned over the long vacation to November 17th.

GEOGRAPHICAL. — June 20. — Right Hon. Sir M. E. Grant Duff, President, in the chair. — The following gentlemen were elected Fellows: — Lieut.-Col. Trotter, Lieut. G. Cave, Rev. H. E. Ketchley, Rev. E. O. Kneec, Rev. J. L. Roger, Messrs. W. J. Archer, H. Chamberlain, W. A. Chanler, F. A. Edwards, R. C. Kessler, A. S. Rose, and V. O. Woods. — The paper read was 'Columbus, his Life and Discoveries in the Light of Recent Research,' by Mr. Clements R. Markham.

NUMISMATIC. — June 16. — *Annual General Meeting.* — Sir J. Evans, President, in the chair. — Mr. H. F. Amedroz was elected a Member. — The annual medal of the Society was awarded to Prof. R. Stuart Poole, Keeper of Coins in the British Museum, in recognition of his long connexion with the Numismatic Society and of his services to numismatic science extending over a period of nearly forty years. — The President in presenting the medal to Prof. Poole said that a debt of gratitude was owing to him from all lovers of numismatic science for the excellent series of Catalogues of Greek, Roman, English, and Oriental coins, compiled in the Medal Room of the British Museum, and in part by himself, during his long tenure of office; and he was glad to think that the hearty good wishes of a large body of friends and admirers would accompany him on his approaching retirement from the British Museum, and that in his professorship at University College he had found a congenial sphere of action in which his acquirements in archaeology and numismatics would, he hoped, for many years to come, play an important part. — Prof. Poole, in returning thanks to the Society for its recognition of his work in numismatics, expressed a hope that his retirement from his official duties might lead to a renewal of his old ties with the Society, and to his having more leisure time to devote to the advancement of the science in the pages of the *Numismatic Chronicle*. — A ballot was taken for the Council for the ensuing year, and the following were elected: — President, Sir J. Evans; *Vice-Presidents*, Mr. H. Montagu and Dr. H. Weber; *Treasurer*, Mr. A. E. Cope; *Secretaries*, Mr. H. A. Grueber and Dr. B. V. Head; *Foreign Secretary*, Mr. W. Wroth; *Librarian*, Dr. O. Codrington; *Members of the Council*, Rev. G. F. Crowther, A. J. Evans, Lord Grantley, R. A. Hoblyn, L. A. Lawrence, A. E. Packe, General G. G. Pearse, Prof. R. Stuart Poole, E. J. Rapson, and Col. F. Warren.

ZOOLOGICAL. — June 14. — Prof. W. H. Flower, President, in the chair. — The Secretary read a report on the additions to the menagerie during May, calling special attention to a pair of the rare passerine bird the grey colly-shrike (*Hypocolius ampelinus*) from Fao, Persian Gulf. He also made some remarks on the most interesting objects observed during a recent visit to the Zoological Gardens of Rotterdam, the Hague, Amsterdam, and Antwerp. — Dr. J. Anderson exhibited and made remarks on some specimens of the mole-rat (*Spalax typhlus*) from Egypt. — Prof. Howes exhibited and made remarks on some photographs received from Prof. Parker, of Otago, New Zealand, illustrative of sealions, penguins, and albatrosses in their native haunts. — Mr. W. S. Kent exhibited and made remarks on some photographs of a species of the genus *Podargus*, showing the strange attitudes of these birds in a living state. — Communications were read: — from Mr. T. D. A. Cockerell, containing particulars of the occurrence of a species of jacana (*Jacana spinosa*) in Jamaica, — by Prof. Romanes, on some results recently obtained from the cross-breeding of rats and of rabbits, showing that it did not follow that a blending of the characters of the parents was the result of crossing two different varieties, — by Dr. Dawson, on the fur-seal of Alaska, — by Mr. Slater, on the habits of a South African snake (*Dasypeltis scabra*) as exhibited by an example now in the Society's gardens; Mr. Slater also read some extracts from a letter addressed to him by Mr. H. H. Johnston, announcing the despatch of a consignment of natural history specimens illustrative of the fauna and flora of the Shire Highlands. — Papers were read: — by Mr. F. E. Beddard, on the brain and muscular anatomy of *Aulacodus*, — by Mr. G. W. Butler, on the subdivision of the body-cavity in

snakes, being a continuation of the subject treated of in a memoir on the subdivision of the body-cavity in lizards, crocodiles, and birds, previously read before the Society, — by Mr. J. W. Gregory, on his researches on the British paleogene Bryozoa, of which he recognized 30 species, represented in the national collection by about 750 specimens, — by Mr. Slater, on a small collection of birds from Anguilla, West Indies, made by Mr. W. R. Elliott, one of the collectors employed by the committee for the exploration of the Lesser Antilles, — by Prof. G. J. Romanes, on a seemingly new diagnostic character of the Primates, which was that the terminal joints of both hands and feet in all species of this order are destitute of hairs: this rule did not apply to the lemurs, — by Mr. O. Thomas, on the genus *Echinops*, of the order Insectivora, and notes on the dentition of the allied genera *Eriacus* and *Centetes*, — by Mr. G. A. Boulenger, on the reptiles and batrachians collected by Mr. C. Hose on Mount Dulit, North Borneo, amongst which was a fine new lizard of the genus *Varanus*, proposed to be called *V. heteropholis*; two new batrachians were also described as *Rhacophorus dulitensis* and *Neotophrynus hosi*, — by Lieut.-Col. H. H. Godwin-Austen, on new species and varieties of the land-molluscan genus *Diplommatina*, collected by himself, and more recently by Mr. W. Doherty, in the Naga and Manipur hill ranges; the author described twenty-seven supposed new species, the most remarkable being *D. uncinata*, with a peculiarly formed peristome, — and from Mr. B. B. Woodward, on the mode of growth and the structure of the shell in *Velates conoides*, Lamk., and in other Neritidae. The mode of growth and the structure of this shell were described as follows: up to a certain point the growth is normal; a change in the direction of growth afterwards takes place, and the test is enlarged by the addition of fresh shelly matter on the exterior of the under side and by the removal of previously formed layers on the inner surface. The internal septum that serves the purpose of a myophore was shown to have originated in the paries, which, in the course of growth, had been replaced by the septum. In this respect *Velates conoides* epitomized in its life-history conditions which are found in distinct recent species of the closely allied genus *Neritina*. The relations of the paries and septum in this last genus were also described in this paper. — The Society then adjourned till November.

HISTORICAL. — June 16. — Mr. H. E. Malden in the chair. — A paper was read for Dr. von Bulow and Mr. Wilfrid Powell, containing the German text, with English translation, of the diary of Philip Julius, Duke of Pomerania, during a visit to England in the months of September and October, 1602. — This paper will be printed in the Society's *Transactions*. — An interesting examination of the credibility of the narrative was made by the Chairman.

FOLK-LORE. — June 15. — Mr. G. L. Gomme, President, in the chair. — Mr. Stuart Glennie read a paper entitled 'Some Queries as to Animism.' It consisted of the following seven queries, with remarks under each: — 1. Is there not an extraordinary fallacy in Mr. Spencer's fundamental affirmation that animals distinguish between animate and inanimate, and that men did so also till misled by the ghost theory? 2. Is not the subsumption of fetishism under animism, as by Dr. Tylor, a self-contradictory confusing of two essentially different conceptions? 3. Is there any adequate evidence, or indeed any evidence at all, of the elaborate inductions attributed by Mr. Spencer and Dr. Tylor to savages in the working-out of the theory of animism, their so-called 'savage-philosophy'? 4. Is there, if we duly criticize the arguments brought forward in support of it, any evidence that the 'ghosts' of Mr. Spencer and Dr. Tylor are so general a folk-conception as is affirmed, if, indeed, a folk-conception at all? 5. Must not at least two perfectly distinct, though correlated folk-conceptions of nature be recognized — the Zoönist and the Supernalist conception of nature? 6. May not far more verifiable origins than those affirmed in the theory of animism be found both for the conception of nature as itself living, or the Zoönist conception, and for the conception of nature as inclusive of beings of a superhuman character, or the Supernalist conception? 7. While ignoring, as we have seen, the difference between the Zoönist and the Supernalist conceptions of nature, does not this theory of animism also ignore the difference between the two equally opposed classes of rites connected with nature — those, namely, of witchcraft, in which the powers of nature are commanded, and those of religion, in which they are implored? — An animated discussion arose after each query had been stated and supported; and it was resolved to print the paper and have all the points raised more fully discussed at a future meeting.

ARISTOTELIAN. — June 13. — Mr. S. H. Hodgson, President, in the chair. — The Report of the Executive Committee and financial statement for the thirteenth session was read and adopted. — The officers of the Society were re-elected for the ensuing session. — Mr. W. Boulting read a paper 'On Mr. F. H. Bradley on "Thought and Reality."' — The paper was followed by a discussion.

HELLENIC. — June 20. — *Annual Meeting.* — Prof. Jebb, President, in the chair. — The honorary secretary (Mr. G. Macmillan) read the Report of the Council. Special reference was made to the development of the scheme for the loan to members of lantern slides useful for lectures on Greek art and archaeology, and to the further extension of previous arrangements for the distribution to members at cost price of photographs of Greek subjects. Grants had been made of 100l. to the School at Athens, and of 25l. to Mr. F. C. Penrose towards his investigations into the orientation of Greek temples. A grant of 25l. had been promised to Mr. W. R. Paton for excavations in the island of Cos. Some important foreign archaeological books and pamphlets had been added to the library, and arrangements had been made for procuring, either by purchase or exchange, some of the leading philological journals. Turning to the finances, the Report stated that the total receipts of the year from all sources amounted to 976l., the expenditure to 992l., but this included 100l. added to the invested stock. There had been an increase of upwards of 100l. in the sales of back volumes to new members and to libraries. The effective balance in the hands of the bankers at May 31st was 239l. No fewer than sixty-four new members had been elected during the year, which, after allowing for the loss of thirty-three by death or resignation, still left an increase of thirty-one, and raised the total of members to 724, while the subscribing libraries now numbered 107. On the whole, the Council felt that the Society had every reason to congratulate itself upon a successful season. The Report was unanimously adopted. — The Chairman referred briefly to the loss which the Society had sustained by the death of two of its vice-presidents, Sir W. Gregory and Prof. Freeman, but did not consider that there had been any salient points in the progress of Hellenic studies during the year such as to afford material for the usual address from the chair. He therefore called upon Mr. Penrose to give some account of his researches into the orientation of Greek temples, and Mr. Bent to say something of his recent discoveries in South Africa. — At the usual ballot Prof. Jebb was re-elected President, the former Vice-Presidents were re-elected, and Dr. E. Freshfield and Prof. Stuart Poole were elected in place of Sir W. Gregory and Mr. Freeman. Mr. J. Bywater, Prof. L. Campbell, Mr. H. G. Dakyns, Mr. F. G. Kenyon, Mr. R. A. Neil, and Miss Eugenie Sellers were elected to vacancies on the Council.

MEETINGS FOR THE ENSUING WEEK.

MON. Institute of British Architects, 8. — Presidential Address on presenting the Royal Gold Medal to M. C. Daly.
TUES. Photographic, 8. — Discussion on 'Latitude of Exposure.'
WED. United Service Institution, 3.
Society of Arts, 4. Annual General Meeting; 9. Conversation, South Kensington Museum.
FRI. United Service Institution, 3.
Geologists' Association, 8.

Science Gossip.

SURGEON WILLIAM COLLES, Secretary to the Royal College of Surgeons of Ireland, is dead. He was the eldest son of the late Dr. Abraham Colles, a well-known man in his day. Dr. William Colles was himself an author of medical handbooks. He was Regius Professor of Surgery in Trinity College, Dublin.

FROM CHRISTIANIA comes the news of the death of the well-known botanist Prof. Schuebele.

FINE ARTS

ROYAL SOCIETY OF PAINTERS IN WATER COLOURS. — The ONE HUNDRED AND SEVENTEENTH EXHIBITION is NOW OPEN, 5, Pall Mall East, from 10 till 6. — Admission, 1s. Catalogue, 1s. ALFRED D. FRIPP, R.W.S., Secretary.

THE ARCHEOLOGICAL SOCIETIES.

The *Yorkshire Archaeological and Topographical Journal*. Part XLV. (being the first part of Vol. XII.). (Bradbury, Agnew & Co.) — Mr. T. C. Mitchell has investigated the history of St. Alkelda, a person who figures in certain calendars, but of whose biography nothing is known. During the liturgical reforms carried out by the Roman Church in the sixteenth

century several reputed saints were removed from the place they had held in the Middle Ages, and in after days more than one learned Jansenist excited the anger of the authorities by endeavouring to demonstrate that certain reputed saints had never had any existence except in the imaginations of devout worshippers. Mr. Mitchell follows the same track, and, we think, has proved his case. St. Alkelda is reputed to have been a Saxon princess who was murdered by the Danes, and afterwards buried in the church of Middleham; a well near the church is named after her. Mr. Mitchell contends that the well is not named after the saint, but has given rise to the story concerning her. He says: "There can be little doubt that the name Alkelda is a Latinized form of the Saxon Halikeld, the holy spring, Halikeld being derived from two Anglo-Saxon words, *hælig*, holy, and *keld*, a fountain." A memoir signed J. T. F. gives a sketch of the late Mr. James Fowler, the well-known antiquary, whose death has been so great a loss to all those who love the history of our northern shires. Mr. Fowler came of a race of students. His grandfather William Fowler spent the greater part of a long life in publishing engravings of stained glass and Roman pavements. Mr. James Fowler wrote much, but nearly everything he produced is hidden in the pages of the *Archæologia* and the transactions of local societies. Mr. F. R. Fairbank has communicated a careful paper on Fishlake Rectory. Its only fault is that it is far too short. The Rev. J. T. Fowler has reproduced some fragmentary wall paintings relating to St. Cuthbert which have been found in Pitlington Church. They add nothing to our former knowledge of the legendary life of the saint of Holy Island, but are interesting memorials of the devotion of our ancestors. Mr. Parey has given sketches of certain pre-Norman crosses found at Gargrave. They are unhappily in a most fragmentary condition.

Archæologia Eliana. Parts 39 and 40. (Newcastle-upon-Tyne, Society of Antiquaries.)—These two numbers are a strong evidence of the growing usefulness of the Newcastle Society of Antiquaries. The first part contains several papers of remarkable interest. In one of them Mr. Dixon, of Rothbury, gives an account of salmon-poaching in the Coquet. His picture is a lifelike one, and no future history of Northumberland will be complete if such descriptions are excluded from it. An account of the descent of the land is, of course, indispensable; but the book will be as dry as a skin of parchment unless accompanied by personal history and biographical detail, incident and anecdote. In another paper Dr. Hodgkin's skilful pen describes a number of Roman vessels of bronze recently found at Prestwich Carr, near Newcastle. Similar sets have been discovered in Scotland, Yorkshire, and Northants. They belonged, no doubt, to the kitchen department, but were too thin to be placed upon a fire. We are pleased also to have an account, with several excellent illustrations, of what is called the Conyers falchion, a fine twelfth century sword which the owner of the estate of Sockburn on the river Tees was obliged to show to each new bishop of Durham when he first entered his diocese, and which was really the title deed of the land. The other part of the *Journal* is very properly surrendered to Mr. Bates for another instalment of his work on the 'Border Holds of Northumberland.' It is impossible to speak too highly of the labour and skill evinced by Mr. Bates in his treatment of this subject, and his descriptions of the adventures of Edward III. at Wark, of Hotspur, and of Margaret of Anjou after the battle of Hexham are valuable contributions to the history of England.

MINOR EXHIBITIONS.

At the Fine-Art Society's gallery may be seen the large picture of the *Battle of Trafalgar* Mr. W. L. Wyllie has painted for the Junior United Service Club. A sort of panorama, it comprises in one view the long lines of the contending fleets as they are supposed to have appeared on the memorable October 21st, 1805, which was a beautiful sunny day, with little or no wind, but with a heavy ground swell setting from the westward. Owing to the swell, some of the hulls grind against each other, and there is much rending of the bulwarks and crashing down of yards, the noise of which, so vivid is the representation of the scene, we almost expect to hear in the intervals of the firing. The picture is noteworthy for the brilliant purity of its illumination and the power of that chiaroscuro of light hues which Mr. Wyllie has more than once treated with great good fortune. The drawing and modelling of the surface of the sea are thoroughly sound and true; nor are the general and local colours of this surfaceless to be admired. The picture depicts the crisis of the action. The much battered Victory is locked in the rigging of the Redoubtable, which is on fire, half her masts fallen on deck, her rudder destroyed, and with the *Téméraire*, herself an almost complete wreck and with her foresail on fire, lying athwart the Frenchman's bows; while, even then, she (the *Téméraire*) is pouring a tremendous broadside into her special antagonist the *Fougueux*. Mr. Wyllie has made effective use of the sunlit white sails, the whiter cannon smoke, and the black clouds which hang about the burning ships, their sails and rigging, but he has not overdone these fuliginous elements nor omitted to give distinctness to every feature of the composition, crowded as it is. The painter is etching this work for publication, and the picture itself will, after the exhibition is closed, fill a space reserved for it in the hall of the club. When it is hung it ought to be covered with glass; nothing less will preserve its pure tones and brilliant colours from the effects of our foul atmosphere.

In the same gallery are hung more than a hundred water-colour drawings of Devonshire scenes and skies, painted with tact, dexterity, and sympathy by Mr. H. B. Wimbush, which, although a little mannered, and in many respects mechanical and scholastic, as we see in Copley Fielding's works (which these drawings resemble), are very frank, pleasing, and clever. The best, because the least mannered, are No. 23, *A Sultry Evening, Seaton, Beer Head* (33), *Off Babbicombe* (73), *Dartmoor* (89), and *Dittesham-on-the-Dart* (99).

THE RUINS OF RHEY.

Hoburne, Christchurch, Hants, June, 1892.

MR. CURZON'S excellent and exhaustive work will certainly be the book upon Persia for many years to come, and I—as a former dabbler, though in a very small way, in the same field—would rather not be misrepresented by so justly eminent a writer.

Now in describing the ruins of Rhey Mr. Curzon observes in a note:—

"Nevertheless Stuart, who wrote in 1835. Lady Sheil, Binning, and Ussher all mention and describe the Sassanian bas-relief, which it is therefore clear that not one of them had ever so much as seen."

He therefore gives us all the lie direct. I can only answer for myself, and I certainly have described the ruins of Rhey very much in the words used by Mr. Curzon, though not so amply or so well; and I may herewith remark that my observations were always written down on the very day that I noticed any objects of interest.

With regard to the particular piece of sculpture in question I say that

"I was not able to get near enough to obtain a close inspection of a figure on horseback, rudely cut on the face of a scarp rock, which represents one of the Sassanian monarchs killing some wild animal.

This carving is high up the valley which divides the mountain from the citadel."

I am gratified that my unpretending little book, written so long ago that I imagined it to be quite forgotten, should be cited by so distinguished a writer as the Hon. G. Curzon; but an old soldier and an old traveller does not like to have his truth impugned, and I therefore request that you will do me the favour to insert this letter in the next issue of a paper to which I have been for many years a subscriber.

Mr. Curzon names me (throughout his book, as W. K. Stuart, but I have never borne any other name than that with which I have the honour to subscribe myself as

CHARLES STUART, General.

CHARLES KEENE'S FIRST ILLUSTRATIONS.

MR. LAYARD in his interesting volume on Charles Keene reproduces some studies and a proof of a woodcut illustrating 'Robinson Crusoe.' Mr. Layard says:—

"Whether these illustrations were ever published I have been unable to discover, although there can, I think, be little doubt about it, but no trace of the edition has been found in the British Museum."—P. 12.

The illustrations were published in an edition which may be seen in the British Museum Library (press mark 1156. f. 6):—

[Select Library Edition.]

The Life | and | Surprising Adventures | of | Robinson Crusoe | of York, Mariner. | Written by himself. | A New Edition, | with Illustrations. | London, James Burns, | MDCCCXLVII. | sm. 8vo. pp. xiv, 363. Preface signed J. F. R. [i. e., Rev. J. Fuller Russell].

The book is very prettily got-up. The illustrations (five in number) are well drawn and full of detail, but are without any sense of humour. Each woodcut is marked "C. Keene del. J. Cooper sc." The stock of some of Burns's publications was afterwards purchased by E. Lumley, who describes this edition in his catalogue as "Robinson Crusoe, Life and Surprising Adventures of. Beautiful Illustrated Edition, carefully edited by Rev. J. F. Russell, fine type and paper, cloth gilt, choice artistic plates by Keene, 3s., pub. 4s. 6d."

A copy of the edition sold by Lumley was the first book ever given to me, so that Keene's charming illustrations are associated in my mind with the earliest joys of book-ownership.

HENRY R. TEDDER.

NOTES FROM SICILY.

DURING the last two years excavations have been made with the object of bringing to light the fortifications which lie around the Acropolis of ancient Selinus, now called Selinunte. In exploring the western side of these walls of defence two towers were discovered last year, one semicircular, the other rectangular. Near the latter a metope was found, somewhat broken in the lower half, representing two magnificent figures of divinities of fine archaic style, which have been identified by Prof. Patricolo as Hermes and Hera. This important and unexpected discovery (for it was made outside the Acropolis and in a place where no temple existed) has been followed by others. In the new campaign, begun this year on the 30th of January, and directed to an examination of the fortifications added at the northern entrance of the Acropolis, there came to light on the 10th of February three new metopes, the discovery of which, announced at the time in the *Athenæum*, has aroused the greatest interest in the archaeological world. They were found amongst the heaps of stone belonging to a wall badly constructed out of ancient materials, a few metres distant from the semicircular tower disinterred last year. The stone which has been used for these sculptures is a white *tufo* of Menfi (a locality to the east of ancient Selinus), which stone, as has been proved by all the excavations hitherto made, was commonly used by the Selinuntines in their sculptures, and

especially in archaic metopes. The thickness of the blocks of these three newly discovered metopes is 30 centimètres, and their dimensions show that they belonged to a single edifice; for they are all of equal height, and vary only slightly in width—a circumstance explained by the well-known fact that in the frieze of a temple the metopes nearest the angles were of a slightly different breadth from those in the middle. But according to Prof. Salinas, of Palermo, they did not belong to any of the temples hitherto discovered at Selinus. The temple from which they come, and which will probably be found if excavations are made on a large scale in the interior of the Acropolis, must have been destroyed in very ancient times, because these stones served as building materials for the fortifications, which were very likely erected by the Syracusan Hermocrates, not long after the original walls of the city had been destroyed by the Carthaginians in the disastrous struggle of 409 B.C.

The best preserved of these metopes is almost entire, being only slightly injured in the lower angle of the right side, and still more slightly on the surface of one point of the cornice. It represents a strongly built bull, with long tail, in the act of running, or rather, as would appear from the position of the fore legs, swimming in the sea, an act which is conventionally indicated by means of the emblem of two dolphins represented under the legs of the animal. The head of the bull is sculptured in front view (not, like the body, in profile), with short but thick and strong horns, and abundant hair between the horns arranged in many small curls or clumps. Upon its back is seated a woman clothed in a long *chiton* and with a short *himation*, or small mantle, which reaches down to the waist, and has an indented border fringe all round. The figure is holding on with the left hand by a horn of the bull, while she supports herself with the right hand on its back. The type of the face in profile, the arrangement of the hair, which falls upon the shoulders in two thick masses, and the angularity of the curves, especially of the thighs and of the knees, are characteristics of the archaic style to which it belongs; but the whole appearance of the figure possesses a certain grace and life, which display very accurate workmanship, and a more perfect art than that which has produced the rude and grotesque figures of the Selinuntine metopes now in the museum of Palermo.

Whilst this block gives us the representation of a myth, viz., the rape of Europa by the bull, the second metope—also entire, but a little more damaged in the lower part—presents a single figure of emblematic character, consisting of a winged sphinx, the head sculptured in profile, with thick hair falling on the shoulders. It has a long tail, which, passing between the hind legs and coming up under the belly, curls in the air high over the hinder portion of the body, almost to the height of the wings, thus appropriately filling up the artist's field. The sphinx is in the act of walking slowly towards the right, thus making us suppose that there was another metope serving as pendant to it, with the figure of a sphinx going towards the left. The type is strongly suggestive of an Oriental character.

The third metope was found completely ruined. In order to make it fit in the construction of a wall the figure had been broken away in ancient times with some iron implement, so that only traces of the relief now remain. But these are sufficient to show that it represented a bull with a man who had it in command, viz., a scene from the myth of Heracles. Heracles with the bull is also a type frequently occurring on the coins of Selinus, and Prof. Salinas has proved that such representation formed that of the official seal of the city itself.

All these metopes preserve notable traces of polychromy, which, however, cannot be thoroughly studied till the cleaning is finished. In the metope of Europa with the bull the

ground was painted red, as was also the inner part of the bull's ears. The pupils of the animal show traces of a dark colour, and remains of a blue colour can be seen amongst the hairs of the tail. The graffito palmettes and a deeper-cut egg border on the upper cornice were also painted.

Prof. Salinas, who has handed in his report to the committee of the *Monumenti dei Lincei* in order to be published with plates in photographure, is of opinion that these metopes, in which a resemblance can be discerned to the more archaic terra-cottas inspired by Oriental art, are of a little later date than the end of the seventh or the beginning of the sixth century B.C.

Whilst from this furthestmost Greek colony of Western Sicily these sculptured monuments have been recovered, which enable us to study in a new and wider light the history of the beginning of Hellenic art, Dr. Orsi has been continuing on the eastern coast of the island, near Syracuse, his fruitful researches on the culture of the Siculi by exploring the pre-Hellenic necropolis of Cozzo del Pantano. It occupies a rocky height beyond the great *pan tano* of Syracuse, and is composed of the usual small chambers excavated in the rock, some of the larger having the form of a real *tholos*. The greater part have been rifled in former times, but in almost all there were found remains of primitive Siculan grave-goods in greater or lesser number. In some was recognized above the deepest and most ancient stratum a Greek deposit of the sixth and fifth centuries B.C.; and in one was found a later Roman deposit of the third or fourth century after Christ. This custom of making use of more ancient tombs for burying the dead at a much later period, either by removing the remains of the corpses at first buried there or by leaving those remains and making a fresh interment, is not uncommon in the cemeteries, and was lately observed even in that of Megara Hyblæa.

From the discoveries of Dr. Orsi on this new site it would seem to be proved that the necropolis belongs to the period which is called by him the second Sicilian period, and which is determined by the tombs of Milocca and by those of Plemmyrion. Objects of flint are here rare, because they give place to bronze. Still, there are not wanting axes of basalt, of which six were found in a single tomb. Amongst the numerous objects of bronze are some *fibule* of undoubtedly primitive types, which will help to throw light on the much vexed question of the *fibule* from Mycenæ and from the *terremare*. From large and rich tombs were taken two Mycænæan swords in fragments, and from others some dagger blades. But a very remarkable fact is the presence in a tomb of a vase of Mycenæ, the third which has now been discovered in Sicily. It is a *kylix* in form, and the decoration is perfectly identical with that of one from Haliké. One tomb, not very large, but intact, proved to contain an enormous number of corpses, not fewer than sixty skeletons being counted. Another contained, by the side of numerous skeletons, some fifty fragmentary vases, a great number of which can be completely put together. The prevailing forms are those of a cup and foot in the shape of a double cone touching at their summits, and of a cup with stem in form of a tube, in both of which forms Dr. Orsi is inclined to recognize copies in terra-cotta of vases in metal, maybe Mycænæan. Some are furnished with enormous handles in the form of two horns, and they are about half a metre high.

The Roman *Monumenti dei Lincei* will publish all the reports of Dr. Orsi and Comendatore Cavallari. That of the first campaign of excavations—which has furnished important topographical and archaeological results, having brought to light a very large archaic collection, especially of vases and *figurini* in terra-cotta, from more than two hun-

dred tombs—is now being issued. The results of the second campaign are being arranged and illustrated for a succeeding number of the *Monumenti*, while a third campaign of excavations has just begun, and already about a hundred and fifty new tombs, hitherto untouched, have been explored, some of which give promising results.

Since the above letter was written, Prof. Salinas has announced two more discoveries at Selinunte. The first, which is of great interest for the topography of the ancient city, is that of the walls which formed an enclosure before the northern gate of the Acropolis, before the fortifications disinterred during these late years were constructed. The second discovery, which has an important bearing on the history of art, is that of some pipes of painted terra-cotta with their waterspouts, and some large slabs, also of terra-cotta, with painted decorations fired upon them, designed to receive the crowning of a temple, according to the same system found at Olympia in the building of the Sikeliotai, and at Selinunte itself in the largest temple of the Acropolis. It was after the excavations at Olympia that Dr. Dörpfeld and others began to study this species of ornamental terra-cottas. Their origin is very ancient in the history of temple architecture, and they served to cover those upper parts of the temple which were made of wood, as the extremities of the beams of the roof, &c., and to protect them from the weather. They were fixed in their place by means of nails, and formed the *yeïra* or cornices both on the sides and in the front; but in Greece their use was soon abandoned when marble began to be employed in the construction of temples. In Sicily and in Southern Italy, where stone continued longer in use, it would appear that such terra-cottas remained longer in vogue. Remarkable examples of them have been found of late years at Paestum and at Metaponto. The pieces now found surpass both in measurement and in preservation any that were hitherto known, and may lead to the discovery at the entrance of the Acropolis not only of the building from which the recent metopes have come, but also of a building of larger dimensions than even the greater temple, to which the painted terra-cottas now discovered served as decorations.

FREDERICK HALBHERR.

SALES.

MESSRS. CHRISTIE, MANSON & WOODS sold on the 17th inst. the following. Engravings, after Constable, by D. Lucas: 'English Landscape,' a superb set of engraver's proofs, on the larger paper, 45*l.*; Salisbury Cathedral, engraver's proof, before the reaper or the birds, 28*l.*; ditto, 36*l.*; ditto, 42*l.*; first published state, 33*l.*; Vale of Dedham, 139*l.* Pictures and sketches: J. Constable, Hadleigh, an illustration to Gray's 'Elegy,' 110*l.*; Brighton, looking east, 309*l.*; Hampstead Heath, looking towards London, 472*l.* P. Wouwermans, A Landscape, with a peasant, horse, and dog, 141*l.*

The same auctioneers sold on the 18th inst. the following. Drawings: R. P. Bonington, Rouen, 73*l.* S. Palmer, from 'Il Penseroso,' Morn, 63*l.*; The Bellman, 63*l.*; The Curfew, 126*l.*; The Waters Murmuring, 110*l.*; The Lonely Tower, 141*l.*; from 'L'Allegro,' Towered Cities, 195*l.* C. Fielding, A Frigate and Fishing Boat, off the Eddystone, 52*l.*; The Glyddr Mountains, storm approaching, 69*l.* C. Stanfield, Portsmouth, 183*l.* F. Taylor, In the Highlands, 136*l.* R. Bonheur, The Horse Fair, 630*l.* W. Hunt, Too Hot, 357*l.* D. Cox, Bolton Park, 178*l.*; Tivoli, 117*l.* P. De Wint, Matlock, Derbyshire, 304*l.*; On the Tees, 115*l.* J. M. W. Turner, Tynemouth, 120*l.*; Wensleydale, 71*l.*; Fonthill Abbey, 299*l.*; Cassiobury, 346*l.* Pictures: A. Bonheur, Cattle going to Water, sunset, 105*l.* J. Crome, The Edge of a Wood, with sheep, 105*l.* H. Dawson, St. George's Docks, 157*l.* N. Diaz, Le Laboureur,

105l. W. Linnell, A Cornfield, 105l. J. Linnell, Sheep changing Pastures, 217l. E. Michel, A Landscape, with peasants and animals, 120l. P. Nasmyth, Haslemere, 1,365l. ; A Landscape, with a cottage, and a man and a dog on a road, 199l. L. Alma Tadema, The Visit, 168l. R. Wilson, An Italian River Scene, with ruins, and figures dancing, 157l. B. W. Leader, Summer Day on a Welsh River, 178l. Vicat Cole, Scur-na-Gillian, Isle of Skye, 126l. H. W. B. Davis, "Done Work," 252l. ; Lost Sheep, 199l. ; A Coast Scene, with sheep, 168l. E. Long, Egyptian Fruit-seller, 630l. D. Cox, Collecting the Flocks, 1,522l. J. F. Herring, sen., Interior of a Stable, 241l. ; Quietude, 131l. W. P. Frith, English Merrymaking in the Olden Time, 451l. ; Pamela, 115l. T. Faed, Homeless, 241l. T. Webster, Roast Pig, 493l. T. S. Cooper, Amongst the Fells, East Cumberland, 252l. F. Goodall, Rebekah, 399l. Sir E. Landseer, Taking a Buck, 651l. W. Müller, The Bay of Naples, 462l. Sir D. Wilkie, The Only Daughter, 241l. Tito Conti, A Little Music, 246l. Sculpture: T. Brock, Hereward the Wake, 126l.

Art-Gossip.

THE Congress of Archaeological Societies in union with the Society of Antiquaries is this year to be held on the 20th and 21st of July. On the former day the members of the Congress will dine together, and Mr. Franks will hold a reception at Burlington House on the same evening. On the 21st the archaeologists are to make an excursion to Silchester.

UNDAUNTED by the prospect of a General Election, the Society of British Artists are going to open a "special summer exhibition" at the beginning of July. The press view is fixed for Wednesday next.

MESSRS. ROBINSON & FISHER, finding their well-known auction-rooms in Bond Street less convenient than could be desired, and rather remote from the central quarters of the business they have long been engaged in, have taken the famous Willis's Rooms, in King Street, St. James's, and so far remodelled the renowned ball-room as to adapt it for auctions of pictures and other works of art, of which they held the first on Thursday last. Two excellently lighted and convenient rooms, capable of being used as one, and suitably decorated, are now available and accessible by an easy graded staircase. The situation, which is immediately opposite Christie's, speaks for itself. The exterior of the building, formerly as dull as dirty walls and dingy windows could make it, has been much altered for the better, and the whole is an improvement to a street that used to be depressing.

LOVERS of Blake will be attracted to Messrs. Sotheby's on the 14th prox., when a number of engravings, modern etchings, and drawings, besides ancient works of note, are to be sold. The Blakes include pencil sketches and framed drawings, and, among the latter, 'God measuring the Universe,' 'A Space of Sea with a Rainbow,' 'The Blind Tiriell,' 'Nunc dimittis,' and 'Mary Magdalen washing the Feet of Jesus.' Even more important are the paintings, in Blake's own material, of 'The Spirit of a Flea' (with John Varley's autograph note), 'Job and his Three Daughters,' 'The Nativity' (on copper), 'St. Matthew' (in tempera). Another rarity is a picture in oil by W. Howell Deverell, being a 'Scene from "Twelfth Night,"' a very interesting instance of a young man of genius, whom the catalogue mistakenly calls "a member of the Pre-Raphaelite Brotherhood." He belonged to that group, but was never elected.

WHILE Her Majesty's Theatre is being pulled down in order that its site may serve another purpose, it is to be hoped that care will be taken to preserve the long and well-designed panel on its eastern façade, enclosing a bas-relief

which was executed by Mr. Bubb to illustrate the progress of music, with Apollo and the Muses in the centre. It has considerable merit, and ought to find a place as a frieze or panel of some sort.

THE next number of the *Antiquary* will contain an article by Mr. W. H. St. John Hope on the recently discovered Christian basilica at Silchester (see *Athen.* Nos. 3371 and 3372). Mr. Haverfield will also contribute his usual quarterly article on Romano-British discoveries. The provincial museum to be described is that of Shrewsbury.

ARCHDEACON CHEETHAM writes:—

"Permit me a short rejoinder. You say that 'Dr. Cheetham's account of the intentions of the Rochester "restoration" committee exactly confirms what we said of them.' Allow me to say that my account directly contradicted what was said. We did not 'resolve to restore the later turrets of the west front into imitation Norman,' as was alleged, but to remove a portion of the masonry which had become dangerous. Whoever may have been the authorities who pronounced that it might be retained, they were wrong. It is now quite certain that the structure was rotten. It is, no doubt, true that the antiquaries of the future, if they are as incompetent as you suppose that they will be, may take nineteenth century Norman for twelfth century Norman; if we had decided to build in the Early English style, they might have taken our work for thirteenth century work. In fact, where rebuilding is necessary, I do not see how this risk is to be avoided, though personally I think that there is little risk that our successors in the Society of Antiquaries will be deceived. You are quite mistaken in thinking that I undervalue the historical character of a building, or that I would consent to remove ancient work without the most pressing necessity."

We have carefully re-read Dr. Cheetham's first letter, and are not able to find that "direct contradiction" of which he now writes. He said, "It is proposed to build in the place of that which is removed a pinnacle corresponding in style to that at the south-west angle." And in that statement we cannot find any other meaning than that the pinnacle is to be restored into imitation Norman, as we said it was. This refers to the north-west turret of the nave; but we are also told that the "tower or turret" at the corner of the north aisle is to be "restored" in like manner. We quite agree with the archdeacon that there is little risk that the antiquaries of the future will mistake the modern Norman work for what it makes believe to be. Our objection is that the large admixture of evidently spurious work will destroy the credit, and so take away the value, of such genuine Norman work as is permitted to remain.

AMONG the more promising efforts now being made to introduce a taste for and knowledge of art into some of the colonies, none is more commendable than that of Mr. Frank Cundall, reported in the *Journal* of the Institute of Jamaica for May last. Mr. Cundall, who is editor of the *Journal*, has published in it a sympathetic and highly intelligent address, which combines practical and quite practicable advice with abundance of spirit and thought. It is quite time the larger colonies extended their operations from picture collecting and gallery founding to art teaching, and, first of all, to the extension of education so as to include drawing, which, if not art, is at least the key of art.

MUSIC

THE WEEK.

COVENT GARDEN.—'Don Giovanni'; 'Carmen'; 'Das Rheingold.'
DRURY LANE.—'Tristan und Isolde.'
ST. JAMES'S HALL.—Señor Sarasate's Concert. Richter Concerts.

THE opera season is proving successful, both artistically and financially, beyond the most sanguine hopes. The first performance of which we have to take note is that of 'Don Giovanni' on Thursday last week. M.

Maurel's Don, Madame Nordica's Elvira, and Miss Zélie de Lussan's Zerlina are familiar and admirable impersonations, but there was a new Donna Anna in the person of Mlle. Minnie Tracey. She will certainly not prove the long anticipated dramatic soprano, but she was fairly efficient vocally and dramatically, and may be termed a useful artist. M. Edouard de Reszke evinced a tendency to overact the character of Leporello, but he sang the music magnificently, Signor Dimitresco, on the other hand, leaving much to desire as Don Ottavio.

On Friday M. Jean de Reszke made his welcome *rentrée* in 'Carmen,' and gave conclusive proof that he had benefited greatly by rest and change of air, his voice being in excellent condition. In dramatic force of a legitimate kind and in general intelligence he remains the best Don Jose that has yet appeared. Madame Eames was sympathetic and pleasant as Michaela, and the rest of the characters had familiar exponents. Mention should be made of the remarkably bright rendering of the accompaniments under M. Jehin.

The promised cycle of Wagner's 'Der Ring des Nibelungen' was commenced on Wednesday with 'Das Rheingold,' admittedly the weakest, as it is the briefest, of the four sections of the tetralogy. The opponents of Wagner, who, from careless study of the drama or sheer wilfulness, speak of immorality in 'Tristan und Isolde,' a work that breathes the spirit of purity and inculcates the lesson of self-renunciation throughout, are on safer ground when they complain of the crowd of extravagant and contemptible creatures whom the poet-composer places before us in 'Das Rheingold.' Of course it was necessary to his scheme to make the old Scandinavian deities appear in a despicable light, but the atmosphere of crime and deception into which we are plunged is not pleasant to inhale. The inner significance of the opening scene between the Rhine daughters and Alberich, the bargaining between Wotan and the giants, and, finally, the curse attached to the gold, is plain to those who care to perceive it; but in this case there will never be agreement as to whether the end justifies the means. Musically, the work is not so conspicuous for the unflinching expression of genius which makes 'Tristan und Isolde' absolutely unique in art. Portions of the second and third scenes seem dull and insignificant, but the beauty and playfulness of the opening scene and the grandeur and dignity of the climax more than atone for any defects in the score. In brief, though 'Das Rheingold' is far from being unworthy of Wagner, it cannot be numbered among his greatest achievements. Wednesday's performance was, on the whole, of great excellence. The three Rhine maidens had agreeable representatives in Fräulein Traubman, Ralph, and Heink; Herr Lissmann was capable as Alberich, and Herr Lieban amusing as Mime. Herr Grengg and Frau Ende-Andriessen were sufficiently imposing as Wotan and Fricka respectively, and Fräulein Bettaque was, of course, unexceptionable in the small part of Freia. The giants Fasolt and Fafner were impersonated with appropriate roughness of speech and manner by Herr Wiegand and Herr Litter. Vocally,

by far the most grateful part is that of Loge, and it had an excellent representative in Herr Alvary, who sang well and acted with sufficient subtlety. Fräulein Froehlich as Erda, Herr Dome as Donner, and Herr Simon as Froh, completed the cast. The scenic arrangements were tolerable, but not striking. Herr Mahler's orchestra maintained its usual level of excellence throughout the evening.

Sir Augustus Harris is an impresario of infinite resource, or the unfortunate recall of Frau Sucher to Berlin might have jeopardized his performances of German opera. However, at the repetition of 'Tristan und Isolde' on Saturday at Drury Lane an Isolde new to London appeared in the person of Frau Ende-Andriessen, and the result was a gratifying success. The artist has sung at Bayreuth in small parts, and her qualifications for Wagnerian music-drama are by no means inconsiderable. She possesses a fine presence, and, though neither in charm of voice nor in subtlety of dramatic or facial expression is she the equal of Frau Sucher, she has fully mastered the character of the Irish princess as Wagner portrays her, and was quite equal to all reasonable requirements.

The orchestral concert of Señor Sarasate on Saturday afternoon was noteworthy for the performance of a new Symphony in c by Mr. W. G. Cusins. It would be rash to offer definite opinions concerning a work of a very ambitious nature after a first hearing, especially as no assistance was afforded to the hearer in the way of descriptive or thematic analysis; but it may frankly be said that the impression created by the work was in the main favourable, though the composer has erred on the side of diffuseness, each of the four movements being too long. The subjects are not fresh, but they are pleasing, and the treatment shows the hand of a musician. More than this at present cannot be said. Señor Sarasate's principal solos were Émile Bernard's Concerto, Lalo's 'Symphonie Espagnole,' and a Fantasia from his own pen, which can only obtain recognition as a showy virtuoso piece.

The Richter programme on Monday opened with Smetana's 'Lustspiel' Overture, a novelty at these concerts, though it has been heard more than once at the Crystal Palace. Extremely spirited in itself, it was played with so much vivacity on Monday that it created an extraordinary effect. Some vocal selections from 'Der Ring des Nibelungen' were announced originally; but as Herr Richter was dissatisfied at rehearsal, he very properly withdrew them, substituting the 'Siegfried Idyll,' which, of course, was played to perfection, the *scena* from the first act of 'Der Fliegende Holländer,' and Pagner's address from the first act of 'Die Meistersinger,' the last two items being rendered with fair effect by Mr. Andrew Black. The symphony was Beethoven's in b flat, No. 4, of which a very fine performance was given, though the *tempo* adopted in the slow movement was surely too fast. Grieg's 'Peer Gynt' Suite completed the scheme.

'TANNHÄUSER' AT BAYREUTH.

In a recent number of the *Bayreuther Blätter* Herr Alexander Ritter gives a reply to attacks which a certain part of the German press has

lately made upon the Bayreuth festival plays. The following extract has special reference to the remarkable presentation of 'Tannhäuser':

"Before giving my opinion, let me, in order to avoid misunderstanding, state plainly in which sense I am going to use the term 'according to the master's intentions'; by this expression I do not mean to completely fulfil these intentions. Wagner never in his lifetime witnessed a performance of one of his works that completely satisfied him. Yet by his own endeavours and personal direction he succeeded in obtaining performances according to his intentions. But this only in rare cases. With 'Tannhäuser,' however, according to his own statement, even this never happened. After these remarks I may firmly state that the management of the Bayreuth festival has fully succeeded in solving this task, according to the intentions of the master himself, handed down by direct tradition, and not deviating from them in the minutest detail. The interest of the audience at the 'Tannhäuser' performances was, above all, riveted on the dramatic action, and this in such a manner that for no single moment was the attention drawn away from it; on the contrary, all musical embellishment only appeared to be a means to bring this action into prominence. This, however, is exactly the idea which guided the master in the creation of his work ('Gesammelte Schriften,' bd. vii, s. 179). Not to have been able to realize this idea in any of the performances that he directed himself Wagner repeatedly deplored. Now, when it is admitted on all sides—even on the part of opponents—that this idea was realized by the Bayreuth performances, because there the drama was brought into such lucid relief as had never before been done, such an admission constitutes the most effusive praise for the festival management that could be desired."

Musical Gossip.

We have received the prospectus of the Gloucester Festival, to be held on September 6th, 7th, 8th, and 9th. The arrangements—which, however, are subject to revision—are at present as follows: Tuesday morning, 'Elijah'; evening, 'The Redemption.' Wednesday morning, a selection from Handel's 'Joshua,' one of his organ concertos, a new setting of the Lord's Prayer by Prof. Bridge, and Bach's cantata "My spirit was in heaviness"; evening (in the Shire Hall), a cantata 'The Birth of Song,' by Miss Rosalind Ellicott, Schumann's Symphony in d minor, Grieg's 'Peer Gynt' Suite, and a miscellaneous selection. Thursday morning, a new cantata 'Job,' by Dr. Hubert Parry, Beethoven's c minor Symphony, and Spohr's oratorio 'The Fall of Babylon'; evening, a cantata 'Gethsemane,' by Mr. C. Lee Williams, and Mendelssohn's 'Lobgesang.' Friday morning, 'The Messiah'; and evening a special service with the full orchestra and chorus, including Schubert's unfinished Symphony in b minor, Mendelssohn's 'Hear my Prayer,' and Handel's Occasional Overture. The principal vocalists engaged are Mesdames Nordica, Anna Williams, and Hilda Wilson, and Messrs. Lloyd, Houghton, Watkin Mills, Plunkett Greene, and Santley. The scheme is certainly one of the strongest ever issued in connexion with a Festival of the Three Choirs.

The concert season has now attained its height, and the number of performances during the past week is probably unprecedented. We must return to Thursday of last week, when Signor Buonamici gave a pianoforte recital at the Princes' Hall. This artist comes from Florence, and he gave readings of Beethoven's curious Fantasia, Op. 77, the same composer's Sonata in f minor, Op. 57, and pieces by Chopin in a manner that distinctly indicated his nationality. The effect was frequently odd, and to our thinking occasionally vulgar; but of course it was interesting to note how pianoforte masterpieces appear to an Italian musician. Signor Buonamici was most acceptable in an Étude of Rubinstein, and in Liszt's extravagant Fantasia on 'Lucrezia Borgia.'

A SUCCESSFUL concert was given on Thursday evening at the Royal College of Music, the most important items in the programme being Beethoven's Quintet in c, Op. 29, and Schu-

mann's Sonata in d minor for pianoforte and violin, Op. 121.

On Friday afternoon the annual orchestral concert in connexion with the London Academy of Music was given at St. James's Hall. Under the direction of Mr. A. Pollitzer exceedingly creditable performances were given of Schubert's unfinished Symphony in b minor and Beethoven's 'Fidelio' Overture; and most of the vocal and instrumental soloists acquitted themselves in a manner that may fairly be described as promising.

MR. EDGAR HULLAND and Mr. Alison Phillips gave a pianoforte and vocal recital at the Princes' Hall on Friday evening. Mr. Hulland is a highly capable executant, and gave on the whole acceptable performances of Bach's Chromatic Fantasia and Fugue, Schumann's 'Faschingsschwank aus Wien,' and miscellaneous pieces; and Mr. Phillips displayed a fine and well-trained voice in a number of high-class songs.

At the concert of the Royal Academy of Music in St. James's Hall on Monday afternoon, Bach's cantata "Liebster Gott, wann werd ich sterben?" was performed under conditions approximate to those which prevailed during the composer's time in Leipzig. The choir numbered five to each part, the orchestra twenty-one in all, and a very unobtrusive organ part was supplied by Mr. Ebenezer Prout. The work was written for the sixteenth Sunday after Trinity, and the subject is a meditation on death and eternity. Spitta tells us that in the instrumentation of the first chorus we are to recognize the tolling of bells, the fragrance of blossoms, the sentiment of a churchyard in springtime. Further realistic touches are to be noted later on, but the character of the whole work is gentle and peaceful rather than funeral. Dr. Mackenzie is doing good work by reviving these cantatas, and happily the choice is practically unlimited. The remainder of the programme does not call for remark.

THE performances of Tuesday were nearly twenty in number, and it is obvious that the majority of them must pass unnoticed. In the afternoon Mlle. Szumowska gave a pianoforte recital in St. James's Hall, and interpreted a well-selected programme with much intelligence and technical facility. Mr. Wilhelm Ganz's annual concert took place at the residence of Mr. R. D. Sassoon, No. 1, Belgrave Square, a high-class miscellaneous programme being rendered by such artists as Miss Macintyre, Mlle. Minnie Tracey, Miss Georgina Ganz, Miss Alice Estey, Madame Patey, Miss Meisslinger, Madame Belle Cole, Mr. Ben Davies, Mr. Santley, Mr. Oudin, M. Johannes Wolff, M. Hollman, and the concert-giver.

In the evening the most noteworthy performance was the fourth and last concert this season of the Musical Guild at the Kensington Town Hall. The programme included Mr. Algernon Ashton's Pianoforte Quintet in e minor, an interesting work, which should be heard again at a time of less pressure; Dr. Hubert Parry's Duet for two pianofortes in the same key; and Beethoven's Quartet in c, Op. 59, No. 1. Mrs. Hutchinson was the vocalist by special invitation. The Guild announces another series of concerts to take place in November and December next.

AMONG Wednesday's concerts one of the most prominent was that of Mr. W. G. Cusins in the afternoon, at St. James's Hall. The concert-giver's Septet in f, for pianoforte, wind, and double-bass, with which the programme opened, is an effective if not very original work, and it was excellently played by the composer and Messrs. Vivian, Lebon, Clinton, Wotton, Paersch, and Winterbottom. The rest of the programme was miscellaneous, among the artists who appeared being Madame Valda, Madame Patey, Madame Amy Sandon (who introduced

two original and characteristic songs by Mascagni), Mr. W. Shakespeare, and Señor Arbos.

We have received two little volumes, containing analyses of the leading motives of 'Tristan und Isolde' and 'Die Meistersinger' respectively, by Albert Heintz, translated by Constance Bache (Novello, Ewer & Co.). To those now making the acquaintance of these works for the first time these books will be found very useful. Herr Heintz's explanations are extremely minute, but his style is readable.

CONCERTS, &c., NEXT WEEK.

- OX. Society for the Prevention of Cruelty to Children's Concert, 3, St. James's Hall.
 — Mr. Arthur Wellesley's Matinée, 3, St. James's (Banqueting) Hall.
 — Miss Esther Palliser's Vocal Recital, 3, Princes' Hall.
 — Miss Helen Messon's Concert, 3, Steinway Hall.
 — Madame de Fontblanc's Concert, 3, No. 102, Harley Street.
 — 'Das Rheingold,' 8, Drury Lane.
 — Mr. Nicholas Mori's Concert, 8, Steinway Hall.
 — Mr. Alfred Gilbert's Concert, 8, Princes' Hall.
 — Covent Garden Opera, 5, 'Le Huguenin.'
 — Miss L'Estrange's Soirée Musicale, 8, St. James's (Banqueting) Hall.
 — Richter Concert, 8.30, St. James's Hall.
 TUES. M. Reissauer's Pianoforte Recital, 3, St. James's Hall.
 — Madame Constance Howard's Wagner Concert, 3, Steinway Hall.
 — Mile. Mathilda Enquist's Concert, 3, Messrs. Colliard & Collard's Rooms.
 — Mrs. Annie Hubert's Soirée Musicale, 8, Steinway Hall.
 — Covent Garden Opera, 5, 'Le Nozze di Figaro.'
 — Performance of 'Orfeo' in aid of the Gordon Boys' Home, 9.30, Grosvenor Club.
 WED. Miss Kuhn and Miss Beverley Robinson's Concert, 3, Meistersinger's Club.
 — Sir Augustus Harris's Wagner Concert, 3, St. James's Hall.
 — Herr Max Schwarz's Pianoforte Recital, 3, Steinway Hall.
 — Messrs. Francis Walker and Waddington Cooke's Concert, 3, Portman Rooms.
 — Mr. Graham Price's Recital, 8.30, St. James's (Banqueting) Hall.
 — London Organ School Chamber Concert, 8.30, Messrs. Erard's.
 — Mrs. Alice Shaw's Concert, 9, Lyric Club.
 — London Sunday School Choir Festival, Crystal Palace.
 — Covent Garden Opera, 'Die Walküre.'
 THURS. Royal College of Music Concert, 8, Alexandra House.
 — Miss Helena Marks's Pianoforte Recital, 8, Steinway Hall.
 — Miss Atkinson's Violin Recital, 8.30, Princes' Hall.
 — Mrs. Julie L. Wyman's Concert, 8.30, Princes' Hall.
 — Repetition Performance of 'Orfeo,' 9.30, Grosvenor Club.
 — Covent Garden Opera.
 FRI. Mile. Marie de Lido's Concert, 2.30, Portman Rooms.
 — Sir Charles Halle's Schubert Recital, 3, St. James's Hall.
 — Mr. Edward Zeidenrust's Pianoforte Recital, 3, Princes' Hall.
 — M. Sauré's Orchestral Concert, 8.30, St. James's Hall.
 — Covent Garden Opera.
 SAT. Mr. George Grossmith's Recital, 3, St. James's Hall.
 — Covent Garden Opera.

TICKETS for ALL CONCERTS in above list at TREE'S OFFICE, St. James's Hall, 28, Piccadilly. Also TICKETS for VENICE at OLYMPIA and BUFFALO BILL. No Charge for Booking.

DRAMA

THE WEEK.

ENGLISH OPERA-HOUSE.—'Pauline Blanchard,' Drame en six Actes. Par Albert Darnont et Humblot.

WITH a confidence easily conceivable and all but justified by success, Madame Bernhardt has elected to appear in a play by two untied and not very competent authors. First produced in America towards the close of last year, 'Pauline Blanchard' escaped the formidable test of a Parisian first night, and has not, indeed, been seen in Paris. In America even its reception was less than lukewarm. Firm in the knowledge of her own powers, the actress has insisted upon giving it wherever she has been. London, in due course, has seen it, and has not liked it, but has been almost reconciled to it by the actress, whose obstinacy is proportionate to her genius. For two nights, accordingly, audiences have been coaxed to a theatre into which on other occasions they were anxious to press.

'La Fille à Blanchard' of M. Jules Case has supplied the basis of the new play. With the novel we are unfamiliar. The play extracted from it is sombre, squalid, inconsistent, dull, and depressing. It is, moreover, far too long, and has the added disadvantage of keeping the actress—the only sympathetic character in it—off the stage for a whole superfluous act. Its story is, as has been pointed out, that of Lucy Ashton as it might have been told by M. Zola. Loving one man, Pauline is compelled by parental authority and menace to

marry another. Under the fear of death she speaks the words that make her a wife. Unable to carry out her bargain, and sensible of her loneliness, she goes mad and slays her husband. With commendable reticence Scott leaves untold the manner in which Bucklaw receives his wounds. MM. Darnont and Humblot give the scene in its crudity and animalism. They show the distracted woman recoiling from her husband, subjected by him to violence, and finally half cutting off his head with a reaping-hook which she has seized for the purpose. Studies of this nature are in favour. Such sordid details are, however, unfitted for stage presentation, but that the genius of the actress can endow a detestable piece with life will surprise few. Stimulated by the arduous task she has undertaken, Madame Bernhardt acts in matchless fashion. Words are, in fact, a weak vehicle in which to describe the effects she produces. In the fifth act we see a face which, girlish, almost babyish, it may be, is charged with unsurpassable fatefulness. In her other representations Madame Bernhardt remains equally great. For the first time, perhaps, she has triumphed over all opposition, and won an absolutely unanimous tribute. Acting greater than she at present exhibits has not, indeed, been seen.

COLERIDGE'S 'OSORIO' AND 'REMOARSE.'

117, Marina, St. Leonards-on-Sea.

IN the *Athenæum* for April 5th, 1890, you were good enough to print some notes of mine on these much-neglected dramatic efforts of Coleridge, in the course of which I begged for the loan of a copy of the original edition of 'Remorse' containing (at or about p. 71) the following stage direction:—

NAOMI advances with the sword, and ALHADRA snatches it from him and suddenly slabs ORONDO. ALHADRA rushes through the Moors and catches him in his arms.

That such copies exist there can be little if any doubt, but my appeal has met with no satisfactory response, and I am constrained to ask you to be so kind as to permit me to repeat it.

In recasting 'Osorio' into 'Remorse' Coleridge discarded a good deal of matter which deserved no better fate; but here and there he allowed a gem to go with the rubbish—these lines, for instance, put into the mouth of one of the Moors, of all people in this strange dramatic world:—

For grief
 Doth love to dally with fantastic shapes,
 And smiling like a sickly moralist,
 Gives some resemblance of her own concerns
 To the straws of chance, and things inanimate.

Up to this time (1797) the poet had had no experience of the grief of bereavement since the death of his sister Anne, nine years before. It was probably in this suffering that he learned what he taught through the Moresco; and when he came to be tried again by the death of his little son Berkeley, two years later, the lines were recalled, and their truth to nature found to bear the test of the new experience. He was in Germany when he received the sad tidings, and in writing to a friend, in a letter which it is to be hoped will one day be printed in full, his feelings quite naturally overflowed in much metaphysical speculation on life and death, and identity, and consciousness. "But the German Ocean lies between us," he adds; "it is all too far to send you such fancies as these!" and then he quotes the lines— from memory, no doubt, and there are little verbal adaptations—"Grief, indeed,"

Doth live and dally with fantastic thought,
 And smiling like a sickly moralist,
 Finds some resemblance to her own concerns
 In the straws of chance and things inanimate.

'Remorse' had a very considerable success, as success was counted eighty years ago, for it

ran for twenty nights at Drury Lane, and was acted in the provinces. I know that it was performed at Bristol while Coleridge was residing there in June, 1814; again, at Calne when he was there in the following year. De Quincey's sister Jane writes from Boston (Lincolnshire) on May 6th, 1813, "I have seen 'Remorse' on the Boston Theatre boards"; and I learn from an unpublished letter of Sir Walter Scott that Terry selected 'Remorse' for his benefit performance at Edinburgh in 1814. I should be glad to hear of other provincial performances in England, Scotland, or Ireland. Is there any record of 'Remorse' having been played in the United States?

The second edition of 'Remorse' followed very closely on the first, but it contained many alterations. Both editions appeared while the piece was running on the stage at Drury Lane, so that it is hard to say which (if either) was the one acted; but there is one speech added to the second edition which we may suppose was not heard on the boards. It opens the third scene of the fourth act:—

The mountains by moonlight, ALHADRA alone in a Moorish dress.

ALHADRA. Yon hanging woods, that touch'd by autumn seem

As they were blossoming hues of fire and gold;
 The flower-like woods, most lovely in decay:
 The many clouds, the sea, the rock, the sands,
 Lie in the silent moonshine; [&c.].

It had been transferred from the fifth act of 'Osorio,' and there the "hanging" woods appeared a second time in the third line, in place of "flower-like."

My reason for assuming that the speech was dropped out of the acting version and restored to the printed copy in its second edition is the following passage, printed in the 'Remains' (ii. 48-9), on "The Drama generally, and Public Taste." Or, is it possible that the passage I am about to quote was inspired, not by fears for the possible reception of the speech, but by its actual reception on the first night? We hear, however, of no untoward incident on that or any other night, and I am strongly inclined to believe that the speech was not risked. Coleridge is bemoaning the withering influence on the presentation of tragedy exercised by the vulgar public's diseased sense and love of the ludicrous—

"an inflammation produced by cold and weakness, which in the boldest bursts of passion will lie in wait for a jeer at any phrase that may have an accidental coincidence in the mere words with something base and trivial. For instance, to express woods, not on a plain, but clothing a hill which overlooks a valley, or dell, or river, or the sea—the trees rising one above another, as the spectators in an ancient theatre—I know no other word in our language (bookish and pedantic terms out of the question) but *hanging* woods, the *sylva superimpendentes* of Catullus [Epith. Pel. et Th., 286]; yet let some wit call out in a slang tone,—"the gallows!" and a peal of laughter would damn the play. Hence it is that so many dull pieces have had a decent run, only because nothing unusual above, or absurd below, mediocrity furnished an occasion,—a spark for the explosive material collected behind the orchestra."

"Behind the orchestra" meant, of course, the pit in those days. It was the critical part of the house, but one would have rather expected a criticism such as Coleridge anticipated to have come from the gallery. The playbill of Drury Lane for Tuesday, January 26th, 1813, announces 'Remorse' for the "Third Time," and bears the following foot-note:—

"The new Tragedy called 'Remorse,' performed for the second time last night before an elegant audience with complete and brilliant success, will be repeated every Evening till further notice."

Alhadra's soliloquy about the "hanging woods" is just such a speech as would be cut out by a practical manager as delaying the action. It closes with a series of aspirations which would have been more appropriate in the mouth of Coleridge himself than in that of any Moresco on the war-path:—

"Oh! would to Alla,
 The raven or the sea-weed were appointed
 To bring me food! or rather that my soul

Could drink in life from the universal air!
It were a lot divine in some small Skiff,
Along some Ocean's boundless solitude,
To float for ever with a careless course,
And think myself the only Being alive!

This passage receives an interesting gloss in a letter written at the time of its composition to Thelwall—Coleridge is bewailing some temporary paralysis of the imagination—"I can contemplate nothing but parts [of the universe], and parts are all little. My mind feels as if it ached to behold and know something great, something one and indivisible." And adding that it is only in the faith of this that rocks and mountains give him any sense of sublimity or majesty, but that so seen all things counterfeit infinity, he quotes the passage from the 'Lime Tree Bower' which Lamb pretended to find an "unintelligible abstraction-fit."—"Struck with the deepest calm of joy, I stand"

Silent with swimming sense; and gazing round
On the wide landscape, gaze till all doth seem
Less gross than bodily, a living thing
Which acts upon the mind, and with such hues
As cloath th' Almighty Spirit, when he makes
Spirits perceive his presence.

"It is but seldom," Coleridge goes on to say, "that I raise and spiritualize my intellect to this height; and at other times I adopt the Brahman creed. I should much wish like the Indian Vishnu to float about along an infinite Ocean cradled in the flower of the Lotos, and wake once in a million years for a few minutes just to know that I was going to sleep a million years more. I have put this feeling in the mouth of Alhadra, my Moorish woman";

and then he quotes her soliloquy. Thus to play the irresponsible god must have had a fascination for all poets. In 'Sordello,' with the rubric, "Thus then having completed a circle, the poet may pause and breathe, being really in the flesh at Venice," we read:—

—he decrepit, stark,
Dozes;.....
Yet not so, surely never so!
Only, as good my soul were suffered go
O'er the lagoon: forth fare thee, put aside—
Entrance thy synod, as a god may glide
Out of the world he fills, and leave it mute
For myriad ages as we men compute,
Returning into it without a break
O'er the consciousness! They sleep, and I awake
O'er the lagoon, being at Venice.

There is another passage which had its vicissitudes before it found a resting-place in the second edition of 'Remorse':—

'Tis a poor Idiot Boy,
Who sits in the sun, and twirls a Bough about,
His weak eyes seeth'd in most unmeaning tears.
And so he sits, swaying his cone-like head,
And staring at his Bough from Morn to Sun-set
See-saws his Voice in inarticulate noises.

It is not in the only extant manuscript of 'Osorio,' nor in the first edition of 'Remorse,' but it must have been composed in 1797—possibly for 'Osorio,' possibly for the joint volume of 'Poems' of 1797. It had been seen by Lamb before his visit to Stowey in June of that year. "Your picture of idiocy," Lamb writes, June 13th, "with the sugar-loaf head is exquisite; but are you not too severe upon our more favoured brethren in fatuity?" And it was probably familiar to Thomas Poole. Coleridge sometimes realized that that true friend possessed the defects of his qualities. His advice was generally invaluable, but sometimes there was too much of it. In October, 1801, one of these periodical overflows occurred, and it was resented first in set terms, and then, rather savagely, by way of apologue:—

"This, in this awful tone, I have been powerfully impelled to say; though in general, I detest anything like giving advice. I was with an acquaintance lately, and we passed a poor idiot boy, who exactly answered my description; he

Stood in the sun, rocking his sugar-loaf head,
And staring at a bough from morn to sun-set,
See-sawed his voice in inarticulate noises.

"I wonder," says my companion, 'what that idiot means to say?' 'To give advice,' I replied. 'I know not what else an idiot can do, and any idiot can do that.'"

Coleridge evidently felt that he was administering one of the precious balms which break the head, and that another of a healing quality was demanded; for he adds:—

"It is more accordant with my general habits of thinking to resign every man to himself, and to the quiet influences of the Great Being—and in that spirit and with a deep, a very deep affection [the poet's underlining]. I now say—God bless you, Poole!"—Thomas Poole and his Friends, ii. 68.

Another instance of the freedom with which Coleridge treated the text of his poems occurs in the 'Biographia Literaria' in the course of his criticism of Wordsworth's 'Sailor's Mother' (see chap. xviii.). For purposes of illustration he writes these lines:—

The simplest, and the most familiar things
Gain a strange power of spreading awe around them,
and states in a foot-note that they are "altered from the description of Night-Mair in the 'Remorse,'" which description he proceeds to quote as follows:—

Oh Heaven! 'twas frightful! Now run-down and stared at,
By hideous shapes that cannot be remembered;
Now seeing nothing and imagining nothing;
But only being afraid—stilled with fear!
While every goody or familiar form
Had a strange power of spreading terror round me.

This text is not to be found in any edition of 'Remorse,' nor in the 'Osorio' manuscript. The passage was interpolated in the second edition of 'Remorse,' and reprinted without alteration in all the subsequent editions, as follows:—

O sleep of horrors! Now run down and star'd at
By Forms so hideous that they mock remembrance—
Now seeing nothing and imagining nothing,
But only being afraid—stilled with Fear!
While every goody or familiar form
Had a strange power of breathing terror round me!

That this picture of the night-mair was drawn from the poet's own multitudinous experience there is too ample evidence both in his poems and his letters. It is painted in more "lurid light" in 'The Pains of Sleep,' written in 1803, and again, no less vividly, in 'The Visionary Hope.' But in the latter poem, written probably in 1810, when he had learned that Wordsworth had no hope for him, and his own hope for himself had flickered out, the language is less lurid, but more pathetic. In 1803 he ended his recital of his sufferings with these words:—

To be beloved is all I need,
And whom I love, I love indeed;
but then he had hope. In 1810 he bewailed his "Sad lot, to have no hope," when sleep

Each night was scattered by its own loud screams,
Yet never could his heart command, though faint,
One deep, full wish to be no more in pain.

He has reduced his demands on Life—from love to hope. "For this one hope,"—

That Hope, which was his inward bliss and boast,
Which waned and died, yet ever near him stood,

.....he makes his hourly moan,
He wishes and can wish for this alone!

Disease might vanish, or it might not. If it lingered, then "let it stay,"—

—yet this one Hope should give
Such strength that he would bless his pains and live.

And one is fain to discern between the lines a gleam of more than "Visionary Hope"—a prophetic gleam, though the clouds broke but slowly and painfully.
J. DYKES CAMPBELL.

THE 'AGAMEMNON' AT BRADFELD COLLEGE.

ON Tuesday last the Warden of Bradfield College provided another delightful spectacle for those who take an interest in the Greek drama. He had not the advantage of so fine an afternoon as that in the June of 1890 on which he produced the 'Antigone'; but the audience was larger, and we understand that many applications for tickets had to be refused from lack of space—a sufficient proof that the performance of Greek plays in the open air, under conditions approximating to those of antiquity, appeals to the educated public. The large proportion of young ladies who were present seems to show that Girtton and Newnham and their Oxford rivals are not teaching Greek in vain. The play was to be repeated on Thursday and this (Saturday) afternoon.

Dr. Gray wisely chooses his actors from among his pupils, and besides furnishing the greater part of the chorus, the boys supply

a number of well-drilled "supers," who as attendants, guards, &c., were all that could be wished. The rôles of Cassandra and Clytemnestra would, of course, tax the resources of the greatest of actors; but the performances of Mr. Willis and Mr. Blagden were highly creditable to them. Mr. Blagden looked his part extremely well, and spoke with dignity, but a little more variety of expression would occasionally have been an advantage. For instance, the accents of bitterness and scorn were wanting in the verses which contain the essence of Clytemnestra's self-justification:—

ἔθυσεν αὐτοῦ παῖδα, φιλατὴν ἐμοὶ
ὄδιν', ἐφ' ὅδον Ἑρκίων ἀημάτων:

and also in the queen's next speech a greater display of feeling would have been advantageous. The low wail with which Cassandra began was exceedingly impressive, and Mr. Willis threw much passion into his rendering. He is to be praised, too, for retaining his presence of mind when an awkward hitch might well have thrown out so young an actor. Agamemnon, also a trying part, was fairly represented. Ægisthus and the watchman were enacted by a substitute (one of the masters), owing to Mr. Burnell's absence from illness. The part of Talthybius was played in rather too much of a low comedy vein. There is nothing in the text to justify a hurried entrance on his part—rather the contrary. Greek heralds, like modern, were pompous personages, and that was probably the reason why Euripides hated them so much. It will be seen that as in 1890 Dr. Gray did not attempt to confine himself to three actors, and his resolve was undoubtedly sound.

As Choragus, Dr. Gray displayed both ability and vigour, and it was prudent of him to reduce the exceeding length of the choruses by omissions, and he also acted wisely in curtailing the speeches somewhat, although his boys, like all youthful actors, delivered their lines rather too rapidly, and the effect of the play, great as it was, would have been greater still had it occupied a quarter of an hour longer. The addition of a harp decidedly aided the music. The closing march was pretty, but scarcely like what we suppose to have been classical music. The chorus deserves decided praise, and the way in which the various attendants and supernumeraries performed their parts showed that care and pains had not been spared in the rehearsals. The dresses were in excellent taste, but we do not think the carpets (!) spread before Agamemnon would have excited the wrath of Nemesis.

To conclude, we can heartily compliment Dr. Gray on the success of his effort to put the most impressive of Greek tragedies before a nineteenth century audience. No one could witness it without being moved, or marvelling at the greatness of a play which can so thoroughly stir the pulse of an audience, although more than two thousand three hundred years have passed away since it was written. One thing only we protest against, and that was the acceptance of the call—we cannot say before the curtain—to the theatre. It rudely awoke the spectator from his illusion, and transferred him from the Athens of Pericles to the England of Sir Augustus Harris.

Dramatic Gossip.

'THEY WERE MARRIED,' a four-act play by Messrs. J. R. Crauford and Frederick Hawley, founded upon a story by Mr. Walter Besant, was given on the afternoon of Friday in last week at the Strand Theatre. It is poor in language and invertebrate, and is not likely to be heard of again. Mr. Crauford, Mr. Stephen Caffrey, Miss Ada Ferrar, and other actors took part in the representation.

MR. IRVING and Miss Terry have, we are told, arranged with Mr. Abbey for a tour through the principal cities of America, to begin at San Francisco in the September of 1893.

The one-act piece by Mr. Oscar Wilde which is being rehearsed by Madame Bernhardt is now said to be on the subject of Salome, the daughter of Herodias, and not on that of 'Salammbo,' as was previously announced, to the perplexity of those who wondered how Flaubert's romance could be compressed within such limits.

At an entertainment on Monday afternoon in the theatre of the Lyric Club an exhibition of *tableaux vivants* was given, illustrative of twelve poems by M. Armand Silvestre. The lines were recited in admirable style by Madame Bernhardt. The tableaux, however, failed greatly to commend themselves.

The abrupt closure of the Princess's Theatre has done a flagrant wrong to the actors engaged, who, after long rehearsals without payment, find themselves cast adrift.

The closure of the ill-starred Shaftesbury has been followed by a dissolution of partnership between Mrs. Brown-Potter and Mr. Kyrle Bellew.

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